

ANTIQUITY

EXPLAINED,

And REPRESENTED in

SCULPTURES,

BY THE

Learned Father *MONTFAUCON*.

Translated into *English* by

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VOLUME *the* FIFTH.

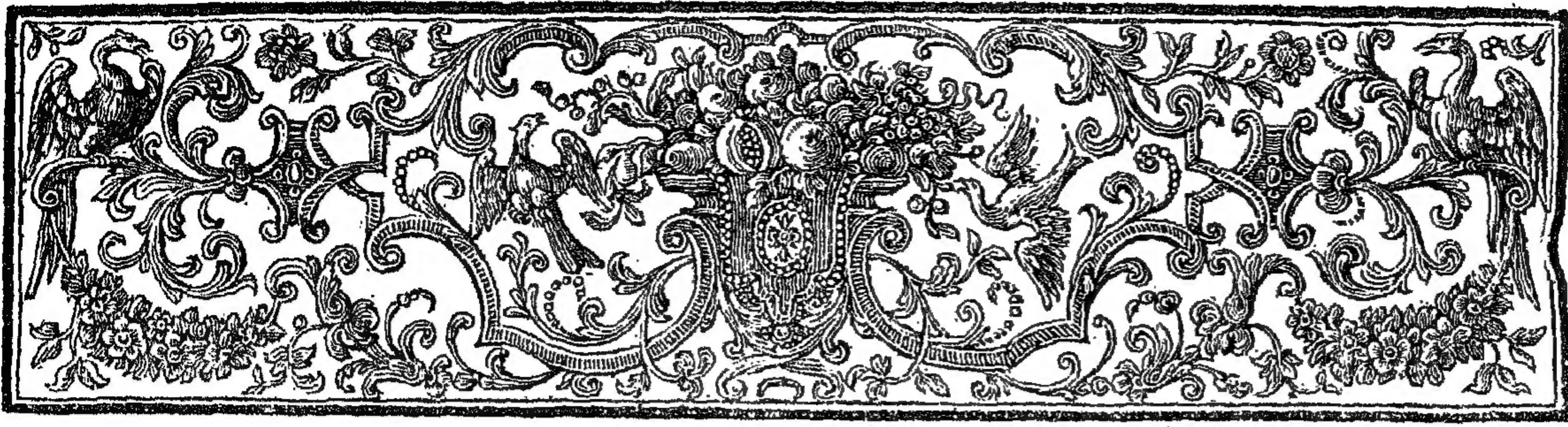
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B O O K I.

The Rights paid to the Deceased before they were buried.

C H A P. I.

I. Great Variety of Customs in Funerals. II. Customs relating to Persons just dying. III. The closing of the Eyes and Mouth of Persons just dead.

FUNERAL Rites have always been, and are still used by all Nations, which shews that the Duty of performing them proceeds from an Instinct of Nature: But this Sentiment thus impressed by Nature on the Mind hath been corrupted by the Iniquity of Mankind, and Paganism over-spreading the World, Reason, which was darkned, changed this pious Duty into superstitious Follies; every Nation prescrib'd particular Ceremonies, all founded on such wrong Notions as each had entertained concerning a future Life. The most unnatural Custom at Funerals was that of killing or burning live Persons in the Funeral Piles, and so sacrificing the Living in Honour of the Dead.

The Variety of Customs at Funerals is very extraordinary: We shall treat of them in the same manner as of the foregoing Articles; that is, first of those of the *Greeks* and *Romans*, and then of those of the Barbarian Nations.

II. This was the Behaviour used towards dying Persons. In *Greece*, when any one was sick, they placed Branches of Laurel and the Thorn-tree at his Door; the Thorn was to chase away evil Spirits, and the Laurel to appease *Apollo* the God of Physick, the Laurel being sacred to him. Fathers and Mothers kissed their dying Children, applying their own Mouths open to theirs, as if to receive their Spirits: They also beat Kettles and brass Vessels to chase away Demons and evil *Gennii*: *Cicero* thus describes the former Custom. 'The miserable Mothers passed whole Nights at the Gates of the Prison, not being permitted to give their Children the last Embrace; they desired only the Favour to receive their Sons last Breath.' And *Quintilian* expresses this Custom in the same manner; 'I did not sit by my Son; I did not help him to rest his Head easier; when he was tired, I did not turn him on the other side; I did not receive his last Breath.'

III. When the sick Person died, they closed his Eyes and shut his Mouth. Fathers and Mothers performed this Rite to their Children, and their Children to them. This was a general Custom among the *Greeks* and *Romans*, as *Homer* and *Virgil* frequently acquaint us. *Statius* says, Brothers used to close their Brothers Eyes. *Flavianus* the Bishop, says, in a Sermon of *St. Chrysostom*, 'Our Sister desired us to close her Eyes and shut her Mouth, and perform the other Rites of Sepulture.' And *Pliny* says it was a very sacred Rite among the *Romans*, to close the

the Eyes of the Dead, and to open them again when they were laid on the Pile. Some Writers pretend Children were forbid to close their Parents Eyes by the Law *Menia*. That Law is thus in *Varro*: *Ne filii Luci Claro sigillent oculos*. But this Law ought to be understood in a quite different Sense from that they take it in, according to the best Lawyers, and signifies they should not close their Fathers Eyes while he could see; that is (speaking metaphorically) unnatural Children should not hasten their Father's Death, in order to get Possession of his Estate.

C H A P. II.

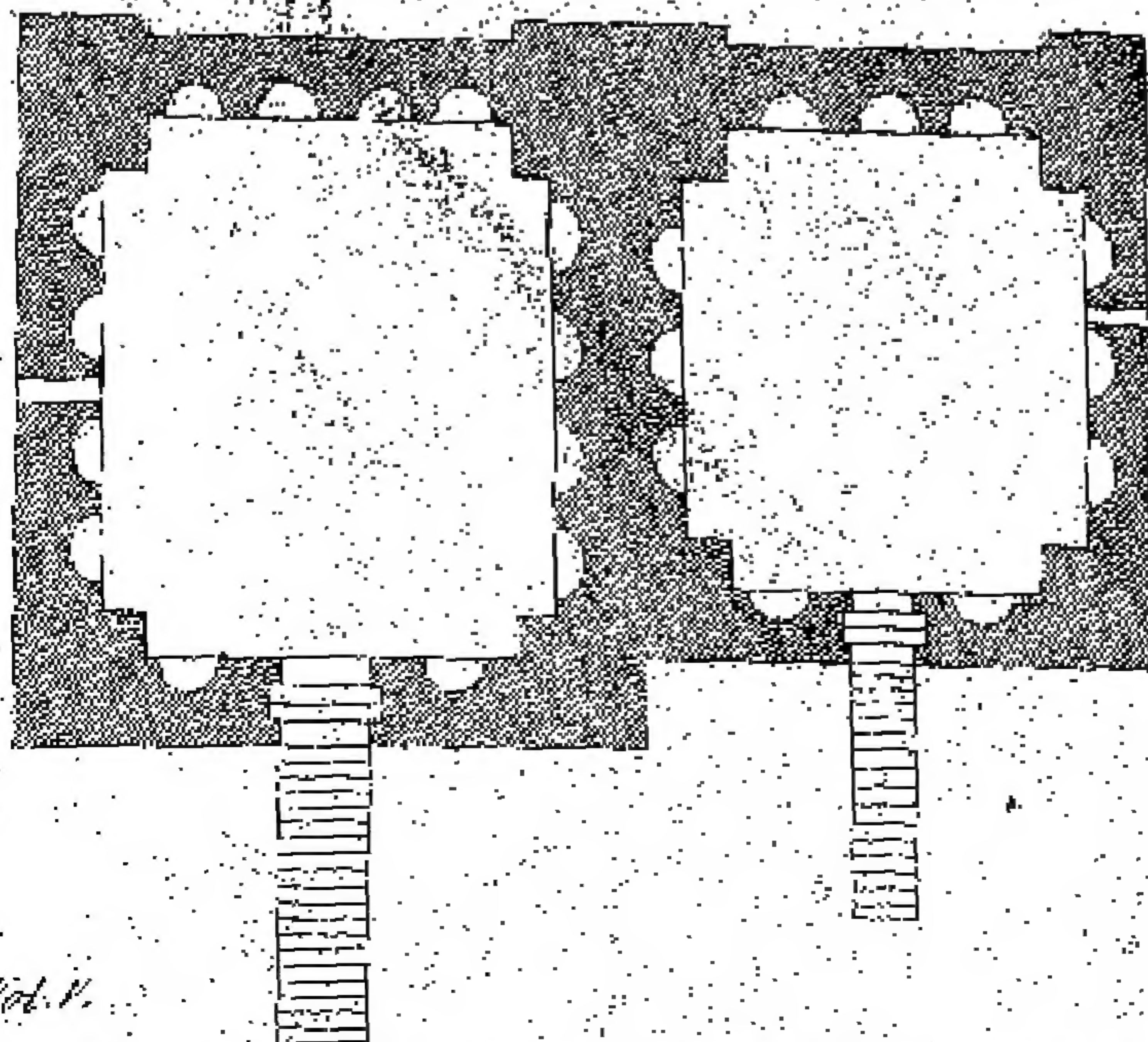
I. An Image of a young Virgin dead, and her Relations lamenting her. II. The Ceremony of taking the Rings from the Fingers of the Deceased. III. The Method of trying whether the Person were really dead. IV. Instances of some Persons who have been thought to have been dead, and have been burnt alive on the Funeral Pile. V. A remarkable Story on this Subject.

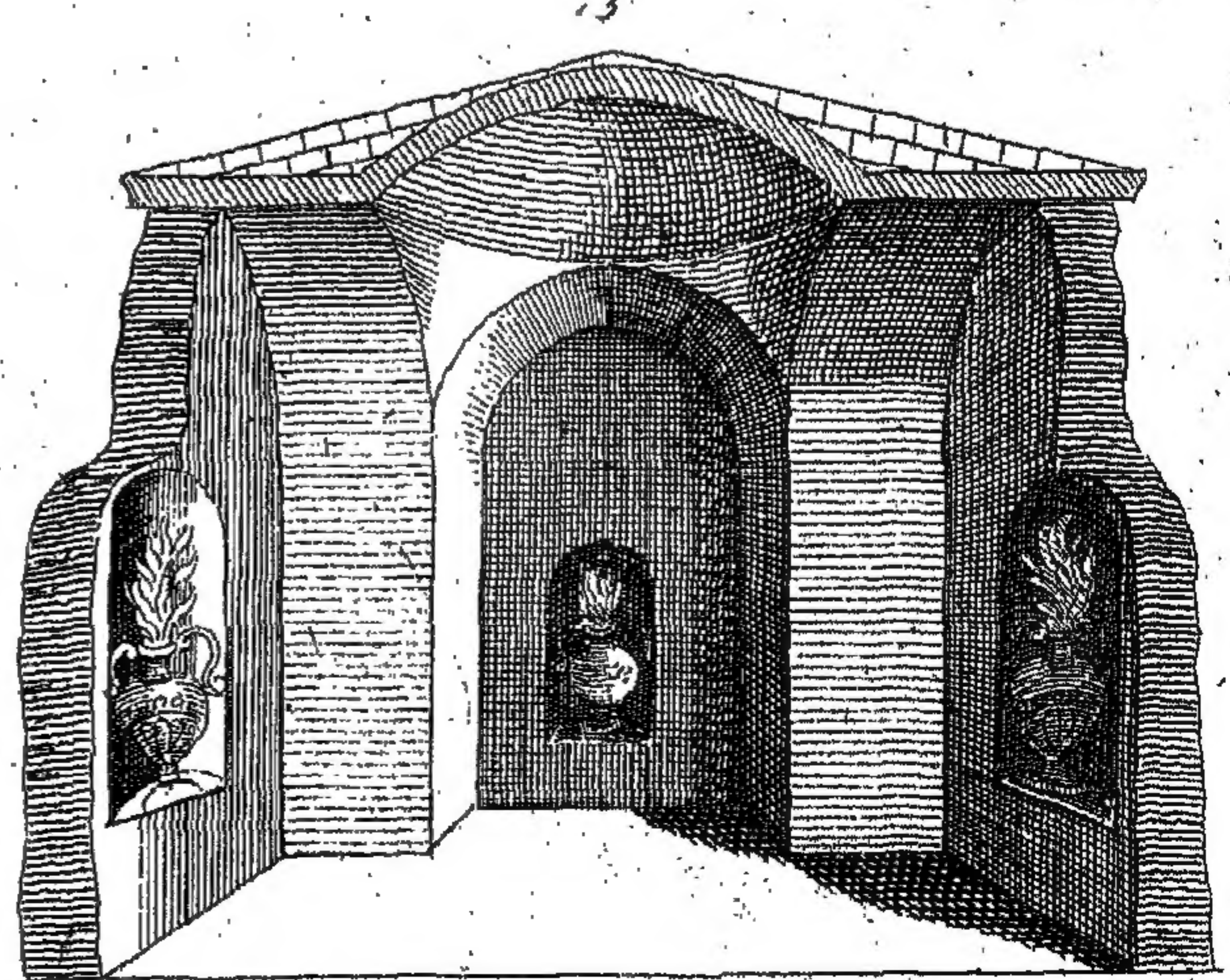
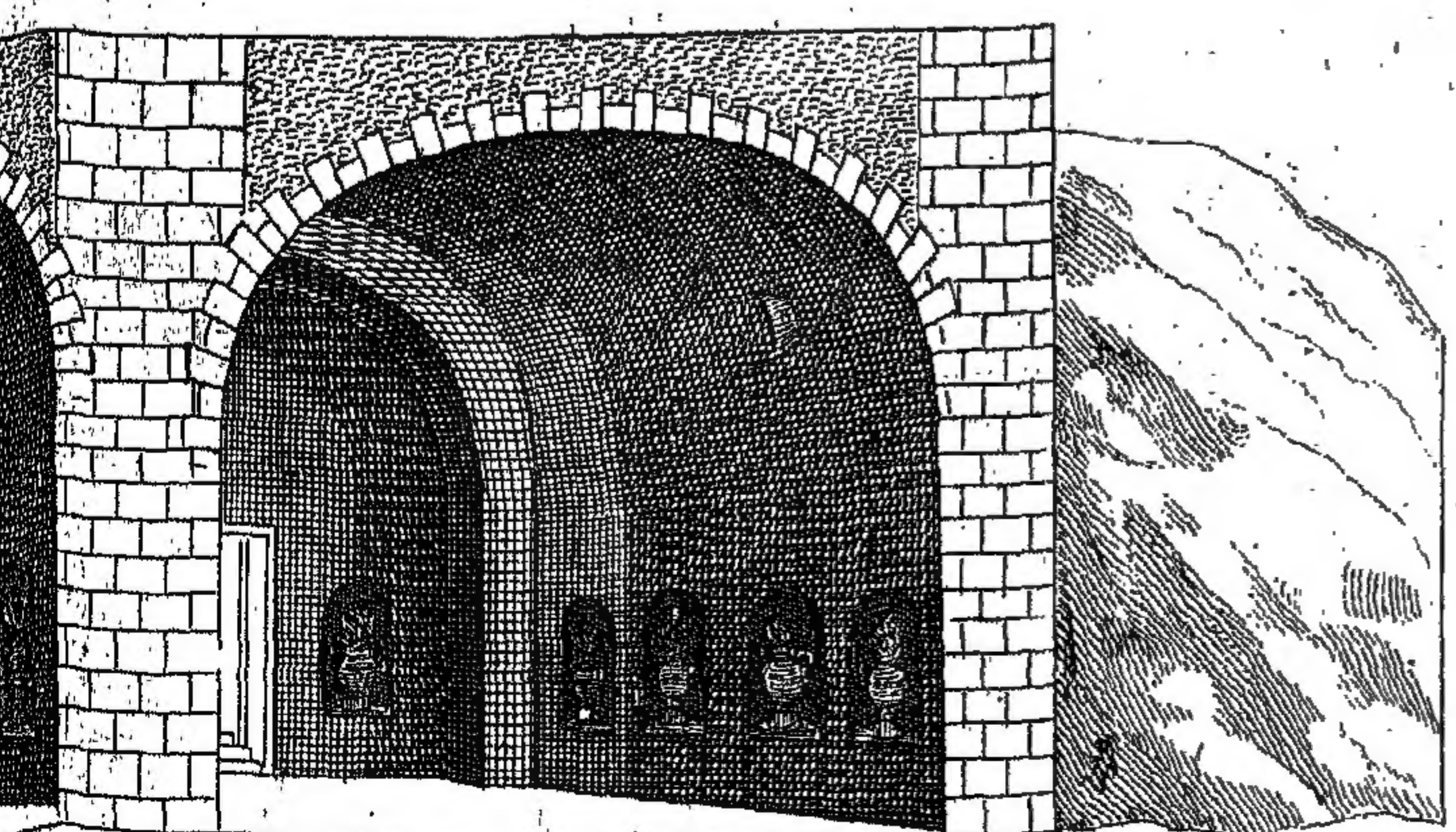
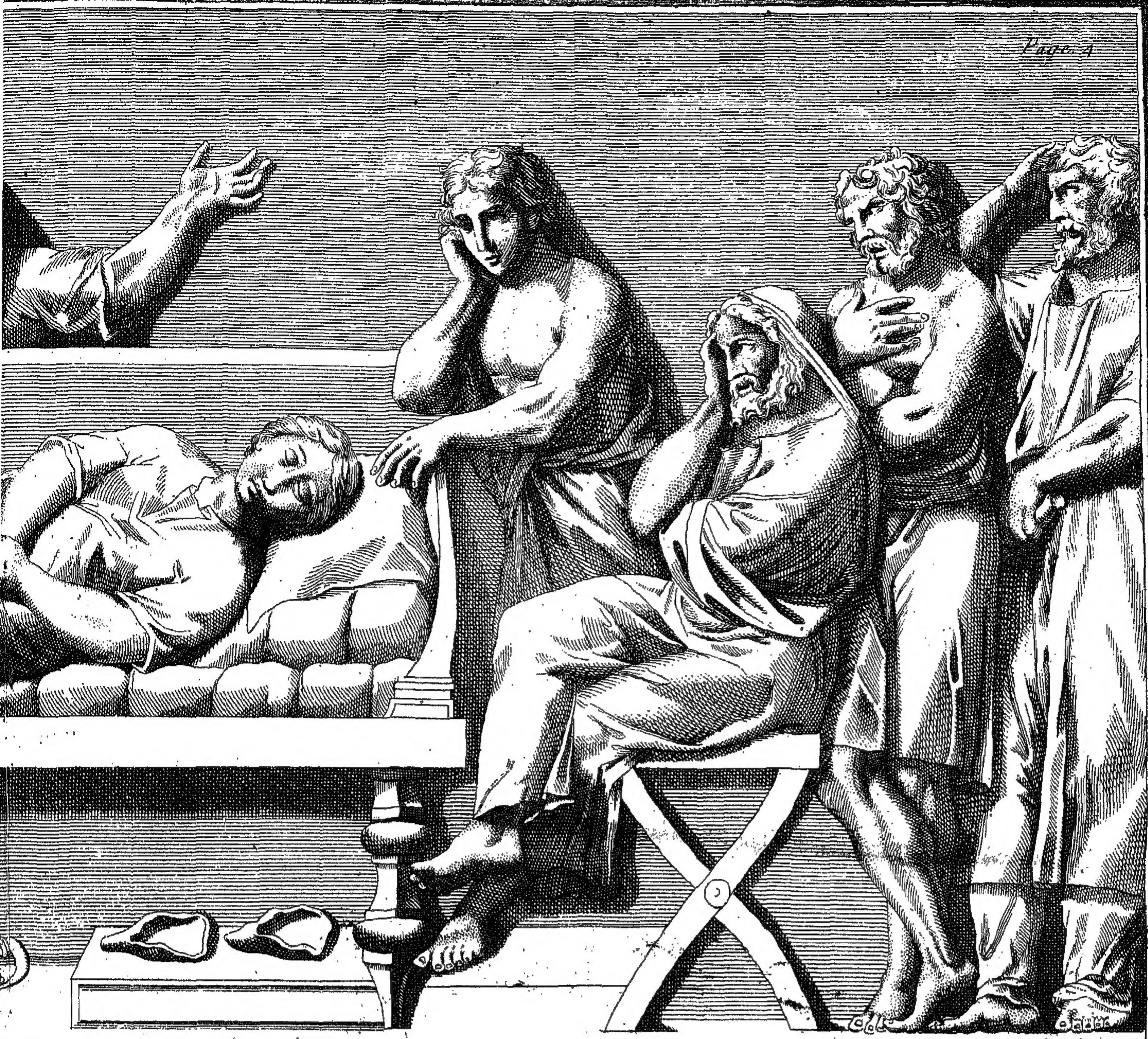
PLATE I. **S**OME other Customs of less general Use were sometimes practised. In the first Image here you see a young Maid just dead, and laid on her Bed in her Cloaths and Stockings. Her Father sits at the Bed's Head on a folding Chair, and the Mother at the Feet in a great Chair with a Back to it: They have both their Heads covered with part of their Garments, and express Signs of Grief: The other Relations or Domesticks shew by their Gesture or Posture the Share they take in the Family Sorrow. At one Extremity of this Image, there is a Slave with Dresses on his Legs after the Barbarian Fashion. We have seen several of this kind in the Course of this Work. Under the Bed there is a Dog which hath his Foot on a kind of Crown, perhaps it was designed to crown the Dead Maid, for by the *Twelve Tables* they ought to crown those of the Deceased who had lived virtuously. There are Slippers also under the Bed.

II. Another Ceremony was, the taking the Rings off the Fingers of the Deceased as soon as they expired: This they used to do not only to dead Persons, but also to such as fell into a very deep Sleep or Lethargy: As *Pliny* observes. *Gravatis somno aut morientibus religione quadam annuli detrahuntur*. Some have conjectured that *Spartian* alludes to this Custom, where taking Notice in the Life of the Emperor *Hadrian*, of the Tokens of his approaching Death, he says, *Signa mortis hæc habuit: annulus in quo Imago ejus sculpta erat, sponte de digito lapsus est*. The Ring with his own Image on it, fell of it self from his Finger. *Morestellus* thinks, they took the Rings off the Fingers for fear the *Polinctores*, or they who prepared the Body for the Funeral, should take them for themselves, because when the Dead Body was laid on the Pile, they put the Rings on the Fingers again and burnt them with the Corps.

III. The Parents, Relations and Neighbours, assembled round the Dead Person, and cried aloud, pronouncing the Name of the deceased, to make him come to himself again if he was not quite dead. The same Ceremony is used to the Pope when he dies, they pronounce aloud that Name which he had before his Elevation to the Pontificate. The Custom of washing and anointing the dead Body was practised by the *Greeks* and *Romans*, and several other Nations. They used hot Water for this purpose, in order to bring the Person to himself again if he was not dead.

IV. These





IV. These Precautions were very necessary before the Body was carried to the Pile: For *Pliny* tells us, *Caius Tubero* who had been Prætor revived upon the Pile, and was carried Home again alive: He was more fortunate than *Aviola* a Consular Person, who giving no Signs of his being alive till the Pile was set on fire, and the Heat brought him to himself, the Fire was so violent then that notwithstanding all Endeavours to save him, he was burnt alive. *Lucius Lamia* had the same Misfortune too, as *Pliny* acquaints us; which is very surprizing, especially if they kept these Persons seven Days exposed before their Doors, as they generally used before they carried them to the Pile. This would make Parents and Relations very cautious, and delay as long as possible before they carried their Dead to the Funeral Pile. *Varro* tells us also, that at the time when the *Viginti Viri* were appointed to divide the Lands of *Capua*, a Person who was carried out on a Bier to his Funeral, revived, and walked home on Foot. In such Tragical Accidents they were in great Danger whose Relations loved the Estates which would fall to them, more than the Persons of the Deceased. *Appuleius* gives us a notable Story on this Occasion, which it may be proper to insert here.

V. *Asclepiades*, who excelled all the Ancient Physicians except *Hippocrates*, was the first who prescribed Wine as a Medicine in Distempers; the peculiar Knowledge he had of the various kinds of Pulses enabled him to give it properly, and to those only who might be relieved by it. One Day as he was coming from the Country to Town, he saw in the Suburbs a great Procession, and a great Number of People assisting at a Funeral in Mourning Habits, and expressing great signs of Sorrow. He had the Curiosity to go to them, and ask who it was: No Body would answer him: This gave him a jealousy of some Trick; he began to think his meeting the Body was providential, in order to save the Man. They had already anointed his Mouth with the sweet Ointment, washed his Body, perfumed his Limbs, prepared him the *Cæna feralis*, or Funeral Supper; he observed in the Man some Signs of Life, he touched the Body, felt his Pulse, found he was really alive; he presently cried out the Man was alive, bid them take away the Torches, put no Fire to the Pile, but demolish it, and carry back the *Cæna feralis* to his House: A Noise arose upon this, some said they ought to obey the Physician, others ridiculed his Art. At last, his Relations, upon the pressing Instances of *Asclepiades*, agreed to it, tho' contrary to their Inclinations, either because they would otherwise lose a good Reversion, or because they had no Faith in his Art. *Asclepiades* got him a short Reprieve from being laid on the Pile, took him from their Hands, and as I may say from those of Death, carried him Home, and gave him Remedies which perfectly recovered him.

C H A P. III.

I. The Custom of anointing the Bodies of Persons deceased. II. The Habits and Crowns placed on them. III. Other Ceremonies. IV. The Custom of seizing the Body for Debt. V. The Religion of the Ancients in burying Bodies they accidentally discovered.

I. **T**HE Custom of anointing the dead Body with several kinds of Ointments and Perfumes was receiv'd by several Nations. They who burnt the Body, said they did it in order that the Fire should the sooner consume the

Corps; they who buried it said they acted so, because they would preserve the Body from corrupting. The Persons appointed to anoint the Bodies were called *Pollinctores*, and were the Domestick Servants of the *Libitinarii*. They kept the Corps thus anointed and perfumed seven Days. The *Libitinarii* sold in the Temple of *Libitina* all Necessaries for a Funeral: The Employ of the *Libitinarii* and *Pollinctores* was reckoned mean and contemptible.

II. The *Romans* dressed their Dead in their common Habit the *Toga*; the *Greeks* in the *Pallium*: The Women also were dressed in their wearing Cloaths: We have just observed a young Maid dead dressed in her usual Habit. Some indeed in their life time prepared themselves rich and magnificent Habits for their Funerals. Both the *Greeks* and *Romans* dressed their Dead in White; but the *Spartans* crowned with Chaplets of Olive, and dressed in Purple Habits, those who had fought for their Country, and died in Battle. The Custom of crowning the Dead was observed from the most Ancient Times down to the latest Ages of Learned Antiquity. Several Authors mention this Custom; among others, *Cicero* in his Oration for *Flaccus* says, *I wish the time would allow me to repeat the several Directions they gave concerning Castricius's Body, first that it should be carried to the City, which is not usually granted others: Secondly, that young Men should carry it; and in the last place, that they crown it with a golden Crown.* They who had merited Crowns in their Life time, were crowned after their Death, and sometimes they who had signaliz'd themselves were crowned with Crowns of Gold. We observed just above a Crown, under the Bed of the deceased Maid, no doubt intended to be put on her Head.

III. They placed the dead Body at the Threshold or Entrance of the House, turning the Feet towards the Door, as is practised now. People of Condition placed there Boughs of Cypress, a mournful Tree which never grows up again after it is cut down. We shall see hereafter Sepulchres with Cypress Trees planted by them. The *Greeks* placed at the Door a great Vessel of their *Aqua lustralis*, or Water used at Lustrations, which was brought from some House where there were no Dead. All those who came to the House of Mourning sprinkled themselves with this Water as they went out. They used also to hang at the Door some Hair cut from the deceased Person's Head, according to *Euripides*.

IV. The Ceremony of placing the Corps at the Door was called *Collocatio*. There was a Person appointed to guard the Body, and when it was that of some Prince, Boys waited and drove away the Flies from it. The Person who guarded the Body was to take care no one stole away his Cloaths, or the Corps itself, which Creditors used to take sometimes, and would not restore it till his Relations had paid his Debts. *Cimon* could not regain the Corps of his Father *Miltiades*, which was taken away, till he had paid his Creditors: When they were not paid, the Corps was depriv'd of Sepulture, which was reckoned very Infamous, and the greatest Calamity that could fall on a Man, as *Vegetius* acquaints us also. *Homer*, in the beginning of his *Iliad*, reckons up the want of Sepulture among the greatest Calamities the Plague brought on the *Grecian* Army.

V. When any one at Sea found himself in Danger of Shipwreck, he tyed all the Money and what he had of Value about his Body, with some Writing inclos'd, begging those who should find his Body to take the Money for their Reward, and do him the Rights of Sepulture. But when there was no Reward, it was esteemed a Crime, and the greatest Inhumanity, to pass by a Dead Body without giving it the Funeral Rites. *Ælian* tells us, the *Athenians* had a Law obliging every one who lighted on a Corps to throw Earth on it, and bury it with its Head to the East.

When any one died far from his Country, they brought home his Ashes, in order to depofite them in the Tomb of his Ancestors: But I imagine there are fo many Inftances contrary to this Practice, that it cannot be thought a general Rule.

They who were Thunder-ftuck, as the Learned Dr. *Potter* (Bifhop of *Oxford*) acquaints us, were interred by themfelves, becaufe they were thought to be Perfons difpleafing to the Gods: Others fay they were interred in the fame Place where they were ftuck with Thunder; but according to *Plutarch* they were left to rot on the fame Spot where they died, and the Place was fenced with Pallifades. Perhaps all thefe Manners were ufed at different Times. Perfons alfo guilty of Sacrilege, and violating Temples, were denied Sepulture.

C H A P. IV.

I. How many Days they kept the dead Body in the Houfe. II. The Ceremonies at the Death of the Kings of Sparta. III. Who affifted at the carrying out the Dead; the Lecticæ and Sandapilæ for carrying the Dead. IV. Other Ceremonies. V. Pipers, and Buffoons.

I. **A**UTHORS are not agreed about the Time the Ancients kept the Corpses before they carried them to the Funeral Pile. *Homer* fays *Achilles's* Body was kept feventeen Days, but *Servius* tells us the Body was burnt the eighth Day, and the Afhes buried the Ninth after their Death. This Cuftom muft be underftood only of People of Rank, for the Poor were buried the next, or two or three Days after their Death.

After the feven Days were expired, a Crier proclaimed the Funeral in thefe or the like Words: *Exsequias L. Titio L. Filio, quibus est commodum ire, jam tempus est; ollus ex ædibus effertur. Whoever would attend the Funeral of Lucius Titius the Son of Lucius, muft come prefently, he is carried from his Houfe.* This Form of Words, which *Moreftellus* gives us, feems to be taken from a Paflage of *Terence* in his *Phormio*. *Exsequias Chremeti quibus est commodum ire jam tempus est.*

II. When the Kings of *Sparta* died, the Cavalry declared their Deceafe, riding from end of the City to the other. The Women wore their Hair difhevelled, and beat Caldrons lamenting Night and Day, every Houfe was obliged under great Penalties to put a Man and Woman in Mourning.

III. The Perfons who affifted at the Funerals were Parents, Relations and Friends. When the Deceased had done the Republick confiderable Services, the People alfo were prefent. Perfons alfo a dying ufed to ask their Friends who were prefent to be at their Funeral. People of Quality were carried out on Beds called *Lecticæ*, as we fhall obferve from the following Monuments in this Work. Thefe Beds were called *ἑξαπόροισι*, from the number of the fix Men who carried them; or *ὀκταπόροισι*, from their being carried by eight Men. Common People were carried on a *Sandapila*, or Litter, by four Men. *Martial* calls the *Sandapila*, *Orciniane Spondæ*, from *Orcus*, which fignifies *Plutus*, or Hell, where the Souls were brought. *Lucan* and *Horace* call the *Sandapila*, *Arca*: *Feretrum* feems to be a general Word, denoting both the *Lectica* and *Sandapila*. The Bearers of Corpses were called *Vespillones*, a Word which Erymologifts derive from *Vespera*, or the Evening, becaufe, fay they, Funerals were performed in the Evening. Inftead of a Bier the *Spartans* ufed a Shield.

IV. The

IV. The Face of the Deceased, when carried out, was uncovered, and sometimes painted, to make it more agreeable, and especially young Maids were. But when the Face of the Dead was deformed or changed, it was covered. In the most ancient Times Funerals were performed at Night, tho' not always. But the Custom of burying at Night was changed, and used only for young People who died immaturity. *Julian* the Apostate endeavoured to re-establish this ancient Custom, but died before he could effect it.

V. The *Athenians* made their Funerals early in the Morning, before the Sun rose. The Players on the Flute walked before the Company, playing a melancholly Air, which the *Greeks* called *ιδάμευ*, and the *Latins*, *Nenia* or *Neniae*. And as the Ancients deified every thing, *Nenia* was made a Goddess, and it was proverbially said, as *Arnobius* acquaints us, when any one was reduced to Extremities, that he was under the Guardianship of *Nenia*. These Songs, expressing the Sorrow of the living Persons for the Deceased, were generally mere Trifles, which occasioned Authors to use the Word *Nenia* to signify any trifling Stuff. The number of Minstrels on these Occasions growing too great, the State ordered there should be but ten. Besides these Minstrels, Merry-Andrews and Jugglers walked before the Funeral, who danced and play'd Tricks, in order to make the Spectators laugh. But this was not the general Practice, but only at great Persons Funerals, who had liv'd merrily all their Life-time, as *Dionysius Halicarnassensis* informs us. In these Funeral Processions *Seneca* says they used to carry Torches and Tapers at great Mens Funerals, but Candles only at those of poor Men.

C H A P. V.

I. Ceremonies at the carrying People of Quality out to Burial. II. The Habit of those who assisted. III. Mourners; the Custom of cutting or tearing off the Hair. IV. Other Marks of Mourning.

I. **I**F the Person to be carried to the Funeral Pile had bore any great Office in the State, or had signalised himself in War, and obtained Crowns and Rewards for his Valour, they carried before him the Ensigns of the publick Office, and the Marks of his Gallantry, as also the Crowns or Rewards he had receiv'd from other Cities, and the Standards, Colours or Spoils he had taken from the Enemy. They bore also in State a Wax Bust of himself, and several Busts of his Father, Grandfathers and Relations, fixed on the Top of long Spears. These Images were afterwards placed in the *Atrium* or Court-yard of their Houses. When Emperors were bore to the Pile, they carried also the Images and Symbols of the conquered Nations. When the Deceased had commanded an Army, the Troops also assisted at his Funeral, carrying their Arms inverted, and holding the Point of the Spear to the Ground: The Lictors too carried their *Fasces* inverted: His Freedmen attended too, having their Heads covered with a white woollen Veil.

II. The Sons of the Deceased walked with their Heads veiled, the Daughters bare-footed and with their Hair dishevelled: The Women went dressed in White, imitating the Paleness of the Deceased. This Custom was also observed by the *Greeks*, where the Men and Women who went to Funerals wore Crowns, if the Deceased was a Person of Distinction.

A Black Habit was used too in *Rome* at Funerals, as we learn from several Passages in Authors. These Differences shew us the Customs altered, and perhaps varied at the same Times and Places. We find the same Variety of Customs in *Greek* Authors. Why (says *Plutarch* in his *Roman Questions*) do Women for Mourning wear white Habits and white Ribbands? Is it in Imitation of the *Magi* who wear a bright and splendid Habit, as in Opposition to *Pluto* and Darkness; or because the Deceased is dressed in White, do they also wear a white Habit? They can indeed put the dead Body on that Habit, but they cannot make the Soul white and pure, tho' they desire so earnestly it should appear so after having finish'd the Course of this Life. Or is it because every thing pertaining to Sorrow ought to be plain and simple? but whatever is Coloured, whether Black or Blue, is made up of a Mixture, and therefore White which is the simplest is the most proper Colour for the Deceased. *Socrates* tells us, that at *Argos* 'they wear white' wetted Garments in Mourning.' Sometimes the Relations tore their Garments, to express an extreme Grief.

III. They hired Mourners called *Præficæ*, which wept and sung Verses in praise of the Dead: Because these People had their Tears at command without any real Grief, but rather rejoiced at the Gain they should make by their weeping, it occasion'd a proverbial Speech: *He loves, or he mourns, (Præficarum more) like one of the hired Mourners,* apply'd to them who pretended great Love or Sorrow for another Person, but were indeed entirely unconcerned. These Mourners tore their Hair off their Head, which the other Women did after their Example. There were some who quite shaved themselves after the manner of the *Greeks*, as we find in *Patroclus's* Funeral, and laid the Hair upon the Breast of the deceased, or threw it on the Pile.

This Custom of cutting off the Hair was more generally used among the *Greeks*. *Archelaus*, King of *Macedon*, cut off his Hair at the Funeral of *Euripides*. This Custom was practis'd also by the *Persians*, and other Barbarian Nations; and we find some Marks of it in the sacred Scripture. They used also to cut off the Horses Manes as a Mark of Mourning; thus we find at the Mourning for *Alcestis*, *Admētus* in *Euripides*, commands them to cut off the Manes of the four Horses which drew the Chariot. *Plutarch* says also in the Life of *Pelopidas*, that the *Thessalians* at his Death shaved their Heads, and cut their Horses Manes. *Alexander* the Great, at the Death of *Hephestion*, did not content himself with cutting off the Hair of the Horses and Mules, but order'd the Pinnacles of the Towers and Castles to be beat down, that the very Towns and Cities might bear the Marks of Mourning for his Friend.

IV. Sometimes also they did not express their Grief by cutting off their Hair, but by sprinkling it with Dust and Ashes; we find several Instances of this Practice in Poets. Sometimes their Sorrow was so wild for their lost Relations, that they broke all bounds of Decency, blasphemed the Gods, threw Stones at their Temples, beat down their Altars, nay, threw their Household-Gods out of Doors into the Street.



CHAP. VI.

I. *A Funeral taken from a Roman Marble.* II. *A Woman who kill'd her self by her Husband's Funeral Pile.* III. *A Description of the Funerals of several great Men of Rome by Polybius.* IV. *Funeral Orations.*

² THE Proceſſion represented here² is taken from a *Roman Marble*, but we ſhall not find there many of thoſe Particulars I juſt mention'd, the Customs of Funerals were ſubject to ſuch great Alterations. The Deceas'd carried out ſeems to have been a Hunter, or a Lover of that Sport. The Body is carried naked without a *Lectica* by four Men, one of them hath a Staff which terminates in the Figure of a T, the Man next to the Corps is quite naked, and holds his Finger on his Mouth, another holds a hunting Lance, another leads two hunting Dogs coupled together, then follows a Horſe loaded with a Bag or Cloaths, with a Fork tyed on each ſide; perhaps tho' what looks like a Bag or Cloaths are Toils for Hunting, and the Forks ſome Inſtrument uſed to fix the Toils. After the Horſe comes a Man, putting his Hand on his Eyes, and lamenting the Death of his Friend or Maſter. The Train is ended by a ſmall Chariot, in which there is a young Man making ſigns of Sorrow; by the Horſe's ſide there is alſo a Man carrying a hunting Lance.

II. The Deceas'd is carried with his Feet foremoſt, a Man who precedes the Corps carries a Sword, and makes ſome ſign with the other Hand. Three Women which are before him have their Hair diſhevell'd, and expreſs great Grief; a young Man who goes before them hath his Hand on his Mouth, and ſeems ſorrowful. We often find in the ſame Image ſeveral Actions, represented by the ſame Perſon, as we have obſerved before. Next we ſee the Funeral Pile, which ſeems to be four-ſquare, with the Body plac'd on it. The Wife of the Deceas'd tears her Hair; but this mournful Figure is nothing to the next Tragical Scene, where the Wife of the Deceas'd, out of Grief for his Death, ſtabs her ſelf into the Breſt, and is ſupported by two other Women. At the Extremity of the Image a Woman ſits before an Urn, where perhaps are the Aſhes of the Deceas'd, and the Wife. This is one of thoſe Mourners called *Præſice*, which ſtretches out her Arms and makes Lamentations.

III. At *Rome*, if the Deceas'd were a Perſon of Quality, he was carried to the *Roſtra*, a Place ſo called in the *Forum*, becauſe it was adorned with (*Roſtra*) the Prows and Beaks of Ships. Here there was a kind of Pulpit or Bench, from whence they might harangue the People. This Account *Polybius* gives of it. When any *Roman* of Diſtinction dies, great Honours are paid to him, among others, his Body is bore in State to the Place called the *Roſtra* in the *Forum*; generally it is carried upright, that it may be the more eaſily ſeen, ſometimes laid along on a Couch, but rarely. All the Populace aſſemble here, then the Son of the Deceas'd, if he have one of Age, and he be in the City, or ſome of his Relations mounts the *Roſtra*, recites a Panegyrick on the Deceas'd, and recounts all the great Actions of his Life: This occasions the People who attend to recollect his famous Exploits; they who perhaps ſerved under him, from their own Knowledge, the others from the Accounts they have heard of them, and ſo makes the private Mourning a Publick one. After the Perſon is buried, they place a Buſt of him in a ſquare Caſe, in the Principal part of the Houſe. The Face of this Image they paint over with proper Colours, and expoſe it to the publick View on great Days, dreſſed with rich Ornaments. When any of the
ſame

same Family dies they carry it in Procession, having first added to the Busto a Body in order to make it like the Person to be buried, they dress these Images in rich Habits; if the Deceased had been Consul or Prætor he wears the *Prætecta*, if Censor, the Purple. If he hath triumph'd, or had an Ovation, he wears a Golden Robe, and the Lictors with the *Fasces* and other Marks of Magistracy attend his Funeral; in short, every one appears with the same Marks of Honour and Dignity as he enjoy'd in the Republick during his Life. They are drawn in Chariots to the *Rostra*, and there placed on Ivory Seats. There cannot be a more glorious Spectacle than this, nor more proper to excite the Youth to the love of Honour; for who would not be mov'd and inflam'd with an Emulation of their Deeds upon the sight of these almost living Images of these great Men, to whose Virtue such Honour is paid. Especially if we add to this the Funeral Oration, which the appointed Person makes: For he praises not only the Person to be buried now, but all them whose Images are present; and beginning with the Eldest, relates the great Actions of them all down to the last Deceased, and recounts all the Honours that have been paid their Heroick Virtue. Hence it comes to pass, that the Praises of these great Personages is often repeated, and the Memory of their Actions carried down to Posterity and Immortaliz'd: and the Youth, ~~spurred on with a Desire of arriving at the same Honours,~~ is encourag'd to attempt any thing for the Publick Good.

IV. These Funeral Orations were in use too among the *Greeks*, as *Pericles* acquaints us in his Funeral Oration on those *Athenians* who dy'd in Battle for their Country. This is the only ancient Funeral Oration that is come down to us. These Orations were not only spoken on great Men, but also on Women of Rank and Distinction who had done any thing Meritorious for their Country. As *Plato* acquaints us with this, and *Cicero* informs us the same Custom was practis'd by the *Romans*. I was delighted (says he) equally with your other Auditors, by the Oration you made on your Mother *Popillia*, and I believe she is the first Woman who hath had such Honour done her by this City.

C H A P. VII.

I. The Greek Custom of burying without their Towns; the Athenians were strict in it. II. The same Custom among the Romans, but often broke.

I. **M**OST of the *Greeks* had their burying Places without their Cities; We have several Instances which prove this, especially some relating to the *Athenians*, *Corinthians* and *Sicyonians*. The *Athenians* were very strict in the Observation of this Rule, as *Sulpicius* informs us in his Letter to *Cicero*, speaking of his Colleague *M. Marcellus*, who was stabbed near *Athens* by a desperate Villain named *Magius*, who immediately after the Murder stabbed himself too. I went to his House (says he) and found two Freedmen and a few Slaves, the rest had run away out of fear because their Master was murder'd near his own House; I was forced to put him into the same Chair I was brought there in, and make my own Servants carry him to *Athens*. I made a very magnificent Funeral for him, considering the Conveniencies the Town afforded. But I could not obtain leave of the *Athenians* to bury him in the City, they said they were forbidden by their sacred Laws, and had never allowed it to any one: But they gave me all that was in their power, and permitted me to bury the Corps in any *Gymnasium* I should

should chuse; I pitched on the *Academia*, the most celebrated *Gymnasium* in the World. At my Request, the *Athenians* also erected him a fine Marble Monument. Thus I paid him, during his Life, and after his Death, all Duties, my Relation to him as his Colleague, and Alliance to him by Blood, demanded of me.

II. As for the whole Island of *Delos*, it was not allowed to bury any Body there, because they looked upon the whole Ground of the Island to be consecrated by the Birth of *Apollo* and *Diana* there: It is thought, that very anciently at *Rome* they buried the Dead in the City. *Servius*, the Commentator on *Virgil*, seems to mean this; as also *Virgil* in that Verse,

Sedibus hunc refer ante suis & conde Sepulchro.

But *Isodorus* says plainly that they buried the Dead in their own Houses: And *Cicero* informs us of the same, done to *Publicola*, *Tudertus* and their Descendants. Yet the Law of the twelve Tables forbids expressly not only burying, but burning also Corpses within the City. *Cicero* explaining this Law, says the Law forbids burying in the City, the College of the Pontiffs have established this, and declares no one ought to make Sepulchres in a publick Place. But this Law was frequently broken afterwards. Therefore the Emperors *Hadrian* and his Successor *Antoninus* revived this Law, and after them *Dioclesian* and *Maximinian*. There are two Reasons given why it was forbidden to bury within the City, the one because they imagined the Bones of the Deceased profaned the Place where they were laid, the other because they thought the Corpses buried in the Cities might corrupt and taint the Air.

C H A P. VIII.

I. *The Custom of burning the Bodies almost universal, both among the Greeks and Romans.* II. *Exceptions from this Custom among the Romans.* III. *Sometimes they used to bury at Rome without burning the Body, tho' very rarely.* IV. *The Shape of the Funeral Pile.*

I. **T**HE Custom of burning the Body was general, almost, both among the *Greeks* and *Romans*; but there are some Instances of Bodies buried, as is usual now, without being burnt before Sepulture. In ancient time the Corpses were buried at *Athens*, according to a Law of *Cecrops* cited by *Cicero*, *Mortuum terrâ humato*. Their Tombs could not be very magnificent, because they were forbid by the Laws to employ above ten Men, and for three Days only, in making their Tombs. Yet others are of Opinion that the Custom of burning the dead was the most ancient in *Greece*; and indeed we find by *Homer* that it was more ancient than the *Trojan War*; but *Xenophon* acquaints us that a great many *Greeks* were buried.

II. *Cicero* says, 'I am perswaded the most ancient kind of Sepulture, is that sort of Burial, used by *Cyrus*, in *Xenophon*; by this means the Body is restored to the Earth, and so disposed as to be cover'd, as it were, with a Veil of its Mother. We are informed too, our King *Numa* was interr'd after this manner near the Altars of the Fountain; and every one knows the *Cornelian* Family used this kind of Burial even down to our Times. And *Sylla*, after his Victory, ordered

ordered the Corps of *Marius* to be taken up again and exposed to the Beasts and Fowl; an Action which he could never have been capable of, if his Reason had been as strong as his Passion; and perhaps it was out of Fear, lest his own Body should suffer the same Indignity after his Death, that he order'd it to be burnt. He was the first *Patrician* of the *Cornelian* Family that was burnt.

III. *Fabretti* proves by ancient Monuments, that both Customs, that of burning and the other of burying the dead Body, were practised at the same time in *Rome*. However, it is certain the more general Custom was that of burning the Dead, tho' it is plain also there were some interred. *Gruter* hath published an Inscription, which proves this last Custom, the Sense of which is thus: *To the Gods the Manes, of Lucius Julius Epigonus, who lived twenty seven Years five Months and twelve Days: his whole Body is interred here.* L. Julius Gamus erected this Monument for his Son. Another Inscription also acquaints us, that the same *Julius Gamus* had caused to be made a *Sarcophagus*, or Coffin, for his Grandson L. *Julius Marcellus*. There are also other Instances, but not many. *Pliny* tells us, the Custom of burning the Corpses was not the most ancient at *Rome*, but was occasioned by the *Romans* observing that the dead Bodies they had buried in foreign Countries, during their Wars there, were afterwards dug up; they therefore introduced the Custom of burning the Corpses; yet several Families retained the ancient Use of Interments, particularly the *Cornelian* Family, of which no deceased Person had been burnt before *Sylla* the Dictator.

The Custom of burning the Dead lasted to the time of *Theodosius* the Great, as *Gothofredus* acquaints us; and agreeable to this, *Macrobius*, who lived under *Theodosius* the Younger, says the Custom of burning the Dead had quite ceased in his Time.

IV. The Funeral Pile on which they laid the Corps to be burned, was greater or smaller, according to the Condition and Quality of the Deceased. The Laws forbade using any wrought or plained Wood in the Pile; it was principally made of the *Larix*, the Yew, the Pine, the Ash, and other Woods, which took Fire easily. They sometimes laid among the Wood the Plant, *Papyrus*. *Virgil* says they placed Cypress Trees all round the Pile. *Servius* the Commentator says they used Cypress at Funerals, because, when it is cut, it never grows again, or because it is the properest to denote a House to be in Mourning, as the verdant Leaves of other Trees are proper to signify the Joy of a Family. And he adds afterwards from *Varro*, that they placed Cypress round the Pile to correct the Smell of the Corps that was burnt, which would be very offensive to the Persons who assisted at the Funeral, who made Responses to the Lamentations of the *Prefica*, during all the time the Body was burning, till it was quite consumed, the Ashes gathered, and the Word *Illicet* (or *ire licet*) with which the Company was dismissed, was pronounced. The Pile was four-square, such as that we have just given seems to be. The Piles also of the Emperors on their Medals seem to be of a square Form, and of three or four Stories, each less than the other, so that the Piles terminated in a Pyramid, and were adorned with several Statues: But *Xiphilinus* tells us the Emperor *Pertinax* was burnt on a triangular Pile.



C H A P. IX.

I. *The Liquors and Perfumes poured on the Funeral Pile, and on the dead Bodies.* II. *Oboli or Half-pennies put in the Mouth of the Deceased, for his Passage in Charon's Boat.* III. *Other Ceremonies.* IV. *A great many Bodies buried together in one Place after a Battle.*

I. **I**T was the Custom to pour Wine, Milk and Honey on the Body of the Deceased, and Perfume, odoriferous Liquors, and other Aromatics on the Pile, and also Oil to make it burn quick. They gave the Deceased also a Potion called *Murrhata Potio*; some Authors think it was made of Myrrh, others that it was composed of the precious Stone named *Murrha* pounded to Dust, which we mentioned in the third Volume. Commentators have taken a great deal of Pains to explain what this Potion was, and the great Variety of their Opinions shews the Uncertainty of all of them. This Effusion of Aromatics, Liquors, and Potions was very expensive, and was for that Reason prohibited by the Laws of the Twelve Tables. There was also another Reason besides the Greatness of the Charge, ~~these Liquors~~ and Aromatics burnt by the Fire gave such a strong Scent and Smoke, as sometimes even suffocated Persons who came too near the Pile.

II. After they had anointed the Body, they opened his Eyes, which had been closed ever since he dyed, then put a Piece of Money, called an *Obolus*, in his Mouth, to pay *Charon* for his Passage over in his Boat: The *Greeks* called this Passage Money *δανάον*. In Process of time the Price of the Passage was increased, and they put two or three *Oboli* in the Mouth of the Deceased. This was a very general Custom in *Greece*, the *Hermonienses* being the only People who put no Money in the Mouth of the Deceased. Pieces also of Gold Money are found now in the Mouths of the *Mummies* which are dug up in *Egypt*, as we shall take notice when we treat of the Funerals of the *Egyptians*. The nearest Relations of the Deceased put Fire to the Pile, which they did by a Torch, and turning their Face from the Pile, that they might not look on so melancholy a Spectacle.

III. When the Pile was lighted, they prayed to the Winds to blow, to hasten the burning of it. This Custom was in Use in the Time of the *Trojan War*; for we find *Achilles* in *Homer*, praying to *Boreas* and *Zephyrus* to blow and raise the Fire to consume quickly the Body of *Patroclus*, and promising to sacrifice to them if they perform his Prayer. This Custom, like several others, passed from the *Greeks* to the *Romans*. When the Pile was in a blaze, they threw into it Cloaths and rich Stuffs, and the choicest Spices; tho' this Custom was afterwards prohibited by the Twelve Tables. They threw also the Spoils of their Enemies into the Fire. At the Funeral of *Julius Caesar* the *Veterans* threw their Arms into the Flames, in Honour to the *Manes* of that great General, who had so successfully led them to Battle. They sacrificed also Oxen, Bulls and Sheep, and threw them into the Flames. We have already observed they cut off their Hair and threw it into the Fire. We find at the Funeral of *Patroclus* this Ceremony used.

IV. When a great many Men were kill'd in any Battle, they made but one Tomb for them all. Thus all the *Spartans* who were killed at *Thermopylae*

pylæ were laid together in one Sepulchre, and had all one Epitaph, which *Strabo* gives us.

Ω ξέν' ἀπάγγελον λακεδαιμονίοις, ὅτι τῇδε
Κείμεθα τοῖς κείνων πειθόμενοι νομίμοις.

Stranger, tell the Spartans, that in Obedience to their Laws, we are buried here. Thucydides gives us another Epitaph of the *Spartans* slain at *Thermopylæ*, and says, There were four Pillars rais'd on the Place of their Interment, on one of which these Verses were cut.

Τὰς δὲ πότε φθιμένους ὑπὲρ Ἑλλάδος ἄνλια Μήδων
Μητρόπολις Λοκρῶν κεύθει νομῶν Οὔρου.

The Earth of Opus, the Metropolis of the Locrians, covers those Spartans who sacrificed themselves for Greece in Battle against the Medes. Sometimes they separated the Officers from the Common Soldiers. Plutarch tells us, *Eumenes*, after he had gathered the Bodies of the slain together, order'd all the Doors of the Houses of the neighbouring Villages to be brought together, and with that Wood burnt the Bodies of the Dead in two Piles, those of the Officers in one by themselves, and the Soldiers in the other. The *Lacedemonians* after the Battle at *Platea* made three Sepulchres for the Slain, one for the Priests, another for the *Spartans*, and a third for the Slaves.

C H A P. X.

I. Tragical Examples of some who killed themselves, or threw themselves into the Flames of the Funeral Pile. II. Men sacrificed to the Manes of the Deceased. III. The Gladiators at Funerals. IV. Other Ceremonies.

HISTORY furnishes us with Tragical Examples of several Persons who kill'd themselves at the Funeral Pile of those they loved. At the Funeral of *Agrippina*, one of her freed Men, nam'd *Mnestor*, kill'd himself out of Grief before her Pile. Several Soldiers also kill'd themselves before the Pile of the Emperor *Otho*, and not out of any fear of any thing that they should suffer, but in mere Love to their dead Prince. *Pliny* mentions one *Philotimus*, whom his Master had made Heir to all his Estate, who threw himself in his Funeral Pile and dy'd. *Seneca* says, several Women have thrown themselves into the Funeral Pile of their dead Husbands, in order to be burnt along with them. And we are inform'd, that even now among the Indian *Banians* several Women burn themselves in their Husband's Funeral Pile, tho' prohibited by their Prince.

II. I cannot tell which to think most tragical, whether that Men should kill or burn themselves voluntarily at another's Funeral, or that they should be sacrificed by their Enemies to the *Manes* of the Deceased. *Achilles* kill'd twelve young *Trojans*, whom he afterwards burnt on the Pile of *Patroclus*. This Barbarity was practis'd also in Ancient *Rome*: and *Virgil* mentions this Custom twice.

III. But this Custom seems to be but rarely used, because, as *Servius* acquaints us, the *Romans* thought it too cruel, and changed it for another which was but a very little less barbarous: They obliged *Gladiators* to fight at the Pile. This fighting of the *Gladiators* was exhibited first at Funerals in *Rome*, in the Ox-Market,

Market, by *Marcus* and *Decius*, of the Family of the *Bruti*, in the Consulate of *Appius Claudius* and *Marcus Fulvius*, who had a mind to pay this Honour to their Father. These *Gladiators* were called *Bustuarii*, from the Word *Bustum*, which signifies the Place where the dead Bodies are burnt. They poured some of the Blood of these Wretches on the *Obolus* which was in the Mouth of the Deceased. These Fights of the *Gladiators* were exhibited only at the Funerals of the chief Magistrates at first, but afterwards private Persons had them at their Funerals, and sometimes they order'd by their last Will these Fights at the Piles: Nay, there are Instances of *Gladiators* fighting at the Funerals of Women.

IV. When the Body was burnt to Ashes, and every thing consumed but the Bones which lay among the Ashes, they perform'd more Ceremonies. *Achilles* order'd Wine to be poured on the Pile to put out the remaining Fire, and the Bones of the Deceased, and the Fat which was found, to be plac'd in a golden Urn. It was plainly in Imitation of the *Greeks* that the antient *Romans* poured Wine and Milk on the Ashes, before the Coals were quite dead. But the Law of the Twelve Tables, which retrenched several needless Expences, prohibited the pouring of Wine on the Pile, and they afterwards extinguished the Coals with Water.

CHAP. XI.

The magnificent Pomp of Alexander the Great's Funeral; when his Body was brought from Babylon to Alexandria.

AMONG all the Ancient Funeral Poms, none equalled in Magnificence that of *Alexander the Great*; when his Body was brought in State from *Babylon* to *Alexandria* in *Egypt*. *Diodorus Siculus* describes it thus.

In the Year when *Philocles* was Archon of *Athens*, and *Caius Sulpitius* and *Caius Aelius* Consuls at *Rome*; *Arideus*, who had the Charge of bringing the Body of *Alexander*, having now finish'd the Car on which it was to be drawn, prepared for his March. But because this Car, suitable to the Glory of that Monarch, was not only extreamly rich and magnificent, but contriv'd also with a most wonderful Art and Workmanship; it will not be improper to give a Description of it here. *Hieronimus* was the Workman. First he made a golden Coffin, not cast, but worked, exactly fit to the length of the Body, then half fill'd it with Aromatics and Perfumes, both to give a good Scent and to preserve the Body; upon this Coffin there was a golden Coverlid, made exactly fit. Over that was rais'd a Purple Canopy embroider'd with Gold, and by that the Imperial Arms were laid. The Car which carried all this had a Golden vaulted Roof, adorn'd with Scales cover'd with Jewels. The Roof was eight Cubits high, and twelve long; and under it was placed a square Throne all of Gold. There were two Stags Heads in grand relievo on the side of the Throne, from which two Gold Rings, each two Palms Diameter, hung down, and from them a large *Festoon*, expressing all the various Colours of Flowers, of an inimitable Beauty and Art.

At the Top of the Car there was a Fringe in form of Network, from which little Bells hung down, yet of such a size that they could be heard at a good Distance. In each Corner of the Roof there was a *Victory* carrying a Trophy. The Roof was supported by golden Pillars with Chapiters of the *Ionick* Order, and

and within these Pillars there was a Lattice-work of Gold about a Finger thick, and four Tablets dispos'd Parallel to each other adorned with Figures of Animals.

On one of the Tablets *Alexander* appeared sitting on a Car, holding a Scepter, attended by the *Macedonians* on one side of him, and the *Persians* on the other; and before him the Armour-bearers. In the second Tablet Elephants armed as for War follow'd the King, carrying *Indians* before and *Macedonians* behind, on their Backs, both Nations in their proper Arms. In the third Tablet there appeared Squadrons of Horse drawn up in Line of Battle. And on the Fourth, Ships dispos'd as if ready for a Sea-fight. At the Entrance of the Vault Lions were plac'd, looking on those who approached. Between every two Pillars there was a Golden *Acanthus*, which reached almost up to the Chapiters. Over the Roof there was a Purple Canopy expos'd to the Air, and bearing a golden Crown, but as if compos'd of Branches of Olive, and when the Sun shined on it, the reflected Light flashed on the Beholders like Lightning. This grand Car was supported by two Axle-trees which went into four Wheels of the *Persian* Fashion. The Spokes were all gilt, but that part of the Wheel which touched the Ground was covered with Iron Plates. All that part of the Axle-trees which appeared, was Gold, and in the Shape of a Lion's Head biting a Javelin. In the middle of the Vault there was a kind of Hinge plac'd so artfully as to prevent its rocking from its place in rough and uneven ways. The Car had four Poles, and each had four Rows of four Mules each to draw it, so that sixty four Mules were used to draw the Car, and those the strongest and best that could be got; every Mule had a Gold Crown on its Head, and a Golden Bell on each Jaw, and a Collar of Jewels round its Neck. Thus Rich and Magnificent was this Chariot, which drew together a vast number of People to see it, who acknowledg'd they had never seen any thing like it. All the People of the Cities thro' which the Car pass'd came to see, and could scarce satisfy themselves with gazing on it. All the Train which attended was pompous suitable to the Car; a vast Number of Pioneers and Labourers levelled the Road for it to pass, and the choicest Troops attended. *Arideus*, after having spent two Years in making Preparations for this pompous March, brought the Body in this manner to *Egypt* from *Babylon*. *Ptolemy* went with his Army to meet the Body as far as *Syria*, and when he received it, paid all possible Honours to it. He did not send it to the Temple of *Jupiter Ammon*, but to *Alexandria*, a City *Alexander* had built and named, and which was one of the Noblest in the World; and built him there a Mausoleum, which for its Grandeur and Magnificence became the Glory of *Alexander*. When he had plac'd the Body here, he celebrated his Funeral with Heroick Sacrifices, and all sorts of the most pompous Games.



CHAP. XII.

I. *What the Ustrinum was, or Place where the Bodies were burnt.* II. *After the Pile was consumed, they gathered up the Bones and Ashes of the Dead.* III. *They bid him the last Farewell.* IV. *The Method of distinguishing the Ashes of the Pile from those of the Deceased.* V. *A Letter from the Bishop of Hadria to the Author, concerning a Body found in a Cloth of Amiantus.*

I. **W**HAT we have hitherto deliver'd concerns only the Funerals of Princes, or Persons of Eminence, and the Rich. But with regard to the common poor People, *Spon* assures us, there were large Places inclos'd with Walls where they were burnt without much Ceremony. This Inclosure was walled with Stone, and open to the Air, and was called *Ustrinum*, which Word signifies a Place appointed for burning dead Bodies. One of these was discover'd in the *Via Appia*, where there were a great many Sepulchres, and where several remain still; it was square, and about three hundred Foot in Circumference. We sometimes meet with this Word *Ustrinum* in Inscriptions.

But *Fabretti* differs in his Opinion, and thinks the *Ustrinum* was not the Place for burning the Bodies of the Poor, but that their common Place of Sepulture was at the Bottom of Mount *Esquilinus*, as *Horace* intimates:

Hoc miserae Plebi stabat commune Sepulchrum.

And *Acron*, who comments on this Place, says, there were Pits made here on purpose for the Interment of the Poor. Then *Fabretti* proceeds to give the Publick more exactly the Measure of that large Place discover'd in the *Via Appia*, and says, it is two hundred Foot long on the side next the Road, and that the opposite side is of the same length, and that the two other sides are three hundred and forty Foot long, so that the whole Circuit is one Thousand and eighty Foot. The height of the Wall on the Road side is thirty Foot, but on the other sides only nine Foot. The Wall is built of large Stone. Besides, this large Inclosure with Walls is only upon Conjecture named *Ustrinum*, for there is no Inscription here which styles it so, tho' we are very sure from Inscriptions, that there were places called *Ustrinum*, where the dead Bodies of the Poor were burnt, and *Spon* names this Place so, only because it was discover'd in the *Via Appia*, where indeed there is a greater number of Sepulchres and Mausoleums than any where else. This Circumstance indeed might incline one something, to take it for an *Ustrinum*, but it doth not plainly appear such. *Gru-ter* gives us two Inscriptions where we have this Passage, *Huic Monumento Ustrinum applicare non licet*; It is not lawful to apply the *Ustrinum* to this Monument; which seems to intimate, that the *Ustrinum* was no such large place as this lately discover'd Inclosure. We must wait for some more certain Monuments to clear up this Difficulty.

Reinesius was of Opinion, that the Word *Apparatorium*, which we find in several Monuments, means the same with *Ustrinum*: But *Fabretti* hath shew'd that the *Apparatorium* is much more probably the Place where they prepar'd the *Cena Feralis*, or Funeral Feast, and where they kept the *Aqua Lustralis*.

II. When the Pile was quite burnt, and the Fire extinguish'd, the Mother, or Sisters, or Relations gathered up all the Bones they could find in the Ashes. They were cloathed in Black when they performed this Ceremony, and put the
Bones

Bones in the Folds of their Cloaths: The Sons gathered the Bones of their Fathers. When the Deceased had no Child, some of his other Relations or his Heirs did this Office. When the Deceased were Emperors, the Consuls or chief Magistrates gathered the Bones. At the Decease of *Augustus*, the chief Persons of the *Equestrian* Order gathered his Bones with their Feet naked, which they wrapt up afterwards in Linnen.

III. Before they departed, they cried with a loud Voice to the Deceased, *Vale, vale, vale; nos te ordine quo natura permiserit cuncti sequemur.* 'Farewell, farewell, farewell; we shall all follow thee in the Order Nature appoints us'. This form of Words, which modern Authors give us, are taken from several Passages of the Ancients. We find Expressions very like these in ancient Monuments. Thus in a Monument given in the third Volume, we find *Caius Cestius* says to his Daughter, *Have, have, Erotion & vale æternom C. Caestius, filiae P. C.* 'Farewell, farewell my Daughter *Erotion*, farewell for ever.' And *Virgil* uses much the same Expression:

- - - - - *Salve æternum mihi maxime Palla*
Æternumque vale.

and *Servius*, upon this place, says after *Varro*, 'we say Farewell, and Hail to the Dead, not that those Words could properly be used to them, but only to denote that we leave them now, without ever hoping to see them again.'

IV. They carried away with them the Bones and Ashes of the Deceased, whey they had carefully gathered up. It is easy to imagine they might without much difficulty know the Bones of the Dead; but how could they distinguish his Ashes from that of the Pile? I believe they had several ways to prevent the Ashes of the Body from mixing with the Ashes of the Pile; one of which undoubtedly was the famous Method of wrapping the Corps up in the incombustible Linnen made of *Amiantus*, called by the Greeks *ἀσβεστόν*, because it could not be consumed by Fire. The Learned Bishop of *Hadria*, *D. Philippo del Torre*, wrote me a Letter on this Subject, which I formerly printed in my *Diarium Italicum*, and is as follows.

'Some unforeseen Business hath obliged me to defer my Journey from *Rome*; but this Delay is the more agreeable to me, because I shall hereby have an Opportunity of acquainting you with a Discovery you will be pleas'd with. There was found in a Vineyard, twenty Days ago, about a Mile from the *Porta Major* of *Rome*, a great Urn or Tomb of Marble, in which there was a Cloth made of the *Amiantus*. The Piece is nine Roman Palms, or above six Foot and a half long, and seven Palms, or about five Foot broad: It is woven like our Cloths now; the Threads are coarse or thick like hempen Cloth. It is worn and dirtied like an old Table-cloth, but more soft and pliable than Silk. They found in this Linnen human Bones, and a Skull half burnt. There is no doubt but the Body of the Deceased was wrapt up in this Cloth, to be laid on the Funeral Pile, in order to prevent the Ashes of the Body from being scatter'd and mixt with those of the Wood when the Corps was burnt, and afterwards taken and put together with the Bones and Ashes of the Body in this Urn or Tomb; as was the usual manner of burying Persons of Quality among the Ancients. The Person buried in this Tomb appears to have bore several Offices of the chief Magistracy both in Peace and War, from the two Busts in Bas-Relief on the Front of the Tomb, one of which wears the *Paludamentum* or grand military Habit, and the other the *Toga* and the *Trabea*. I doubt not but the two Busts represent the same Man, and he had enjoyed several great Civil and military Posts, for Instance, might have been Consul and Præfect of the City

‘ City: This Cloth could hold but one Man, and besides, we find here only one
 ‘ Skull. There is on the Tomb a place for an Inscription, but none made, which
 ‘ deprives the Curious of knowing what Magistrate was buried here. The Shape
 ‘ of the *Toga*, and the *Trabea* hanging crosswise like a Shoulderbelt, incline me
 ‘ to think this was made after *Constantine’s* Time; as doth also the ill Taste which
 ‘ appears in the Figures carved on the top of the Coverlid. One of those winged
 ‘ *Genii* holds a Lyre, another a Harp, a third sits on an Altar, others hold Boughs
 ‘ of Trees and Bundles of Greens in their Hands. I had only a transient sight
 ‘ of these Particulars, and had not leisure to consider and make any Observations
 ‘ on them. The Urn, which is made of white Marble, is nine Palms long, and
 ‘ three and a half broad; on the Front-side there appear some Hollowings or
 ‘ Flutings. I must not omit acquainting you, after throwing this Linnen Cloth
 ‘ into the Fire for a long time, it was taken out without being burnt or damaged.

This large Tomb will be exhibited below, with other *Sarcophagi*. What *D. del Torre* remarks here, that the Place for an Inscription was made, but none placed in it, is an Observation I have often made, having found several Urns without an Inscription, tho’ a Place appears to have been made for one.

C H A P. XIII.

I. The Wishes or Prayer for the Dead, Sit tibi terra levis, May the Earth lye light on thee. II. Cold Water given the Dead.

I. **A** MONG the Wishes or Prayers they made for the Dead, the most common was this, *Sit tibi terra levis, May the Earth lye light on thee.* We find this Prayer used frequently by Authors, as *Callimachus*, *Euripides*, and *Tibullus* who thus expresses it:

*Et bene, discedens dicet, placideque quiescas
 Terraque securae sit super ossa levis.*

We find also on Monuments this Inscription, *SIT TIBI TERA LEVIS*; and sometimes only the Initial Letters of the Words, *S. T. T. L.* The obvious and natural Sense of these Words seems only to be a Desire the Ground would not lie heavy on the Bones of the Deceased; which seems to intimate, that they thought the dead Body had still some Sensation left. But some Authors think these Prayers were made to avert those Incantations which they believed even the Deceased were subject to. Sometimes the Dead themselves are introduced speaking in the Inscriptions on them, and telling us the Earth lies light on them; as we find in a curious *Greek* Epitaph in the *Villa Borgeſe*. The Sense of which is this.

‘ This is the Tomb of *Popilia*, made by *Oceanus* her Husband, a Person
 ‘ remarkable for his great Wisdom; the Earth lies very light on me; I will praise
 ‘ your Piety, my dear Husband, even in *Acheron*, and do you remember me a-
 ‘ mong the Living, and come frequently and shed your Tears on the Tomb of
 ‘ your dear Wife: Say *Popilia* sleeps; you ought not to say that good People dye,
 ‘ but that they sleep a sweet Sleep.

On the contrary, when they made Imprecations on their Enemies, they wished the Earth might lie heavy on them. Thus *Pliny* says, ‘ when we make Im-
 ‘ pre-

‘precations on our Enemies, we wish the Deity *Terra*, or the Earth, would lie heavy on them, as if we did not know that this is the only Deity which is never angry with Man.’ They used to make this Imprecation on themselves also when they swore any thing. Thus *Propertius* uses this Imprecation:

*Offa tibi juro per Matris, & offa Parentis,
Si fallo, cinis heu sit mihi uterque gravis.*

But *Martial*, in his Curse on the Curtesan *Philemis*, turns the former good Prayer into an Imprecation on her, and wishes the Earth may lie light on her, that the Dogs may easily tear up and gnaw her Bones.

*Sit tibi Terra levis, mollique tegaris Arena
Ne tua non possint cruere offa canes.*

II. Another Prayer they made for the Dead was, that the Gods would give them cold Water; and among other Gods, *Osiris* was pray’d to for this, as we find by several Monuments. An Inscription, part *Greek* and part *Latin*, published by *Fabretti*, is thus:

D. M.
JULIA. POLITICE
DOESE
OSIRIS
TO PSYCRON
HYDOR.

To the Gods Manes, Julia Politice, May Osiris give you cold Water. *Reinesius* gives us another long *Greek* Epitaph; the Sense of which is this: ‘To the Gods *Manes*, *Dioscorides* made this Tomb for his most loved Wife *Aurelia Prosdos*. Farewell Lady (*Κύερα*) and may *Osiris* give you cold Water. *Dioscorides* hath made this Tomb for himself, and the Freedmen of his Freedmen’. We remarked before, in the second Volume, that *Serapis*, who is the same with *Osiris*, is often taken for *Pluto*; and *Plutarch* says expressly in his Treatise on *Isis* and *Osiris*, that, according to the *Egyptian* Priests, *Osiris* reigned over the Dead, and was the same with *Pluto*. Therefore *Dioscorides*, prays *Osiris* to give his Wife cold Water.

In another Inscription which I have published in my *Paleographia Græca*, the Husband himself is expressed giving his Wife cold Water. The Inscription is thus: ‘To the Gods *Manes*. My Name is *Olympia*. I died at the Age of twenty two, and was laid in this Tomb. I am a *Greek* by Nation, my Country is *Apamea*; I have injured no Body; I have offended neither any great nor mean Person. I *Sotus* have made this Epitaph to my dear Wife *Olympia*, whom I married a Virgin; I speak it weeping; our mutual Love never decreased, it continued in its full Vigour, till the *Parcæ* took her from me. Out of Love to you, my dear Wife, I have erected this Monument, and give Water to thy thirsty Soul.

This Person supposes the Souls of the Dead are very thirsty. Perhaps this Notion hath some Relation to that Passage in *Homer*, where the Souls of the Dead are described assembling about *Ulysses* in order to drink. But those Souls wanted to drink the Blood of the Victims which were slain. Some Antiquaries have imagined this Water was given the Souls in Torment of Fire which they suffered, and

that some Souls were only purified by the Fire, and others were condemn'd to it for ever; which Notion looks like that of Purgatory and Hell; but of this in another place.

C H A P. XIV.

The Funeral Games.

THE Funeral Games are of the remotest Antiquity: *Pliny* dates them from the Time of *Acastus*, for he says *Acastus* instituted them first at *Jolcos*, and *Theseus* afterward at *Isthmus*. The great Games of *Greece* have been reckon'd Funeral Games by some Antiquaries. The *Olympick* Games of *Greece* were instituted by *Atreus*, and dedicated to *Jupiter*, in Honour of the Memory and Ashes of *Pelops*. The *Nemean* Games were dedicated to *Neptune*, in Honour of *Archemorus*; the *Isthmian* too were dedicated to the same God, in Honour of *Melicerta*. These were constant and standing Games, whereas the other Funeral Games were only for once. We have treated, in the third Volume, of the *Olympick*, *Nemean*, *Isthmian* and *Pythian* Games, and shall speak now only of the Games used at the Funerals of Persons of Distinction. Such were those which *Achilles* gave in Honour of *Patroclus*. The first of which was the Chariot Race, wherein *Diomedes* gained the Prize. The second was the *Cestus* or Boxing, in which *Epeus* was Victor. The third was the Wrestling, where *Ajax* and *Ulysses* had equal Advantage over each other, and had therefore equal Rewards. The fourth was the Foot-race, where *Ulysses*, by the Help of *Minerva*, beat *Antilochus*. The fifth, the single Combat between *Ajax* and *Diomedes*, where the Combatans were parted, and had an equal Reward: The sixth was the *Discus* or Coit, where *Polybetes* was Conqueror, as tossing the *Discus* farthest: The seventh was the Shooting, where *Meriones* got the Victory.

Aeneas exhibited Games something different from these, on the Anniversary Day of his Father *Anchises's* Death. The first Game was the *Naval Course*, or *Ship-Race*; The second, the Foot-Race; the third, the Shooting; the fourth, the *Cestus* or Boxing; the fifth was the *Ludus Trojæ*, or a Mock-fight, which *Ascanius* performed with the *Trojan* Youth. Concerning these we have spoken in the Article of *Sports*. Among all these Games we do not find any Shews of Gladiators, which the *Romans* gave in Honour of the Deceased, as thinking the Gods *Manes* loved human Blood, and that this was the best way of rendring them propitious. The three Sons of *M. Æmilius*, who had been thrice Consul, exhibited in the publick *Forum* Funeral Games in Honour of their Father, which lasted three Days; others gave some which lasted four Days.

The *Romans* made as it were, in Emulation of each other, Funeral Games, with an immense Expence. *Julius Cæsar* made extraordinary Games in Honour of his Father; *Curio* rais'd Theatres and other Versatile Machines, where the People could not stand without danger of their Lives.

The People assisted at these Funeral Games habited in black; but when the Publick Banquet was given, they came all in white. They were very strict in observing this Ceremony. *Cicero* objects it as a great Indecency to *Vatinius*, that he assisted at the Banquet of *Arius* in a black Habit. Thus Banquets were given to the whole People: Some gave them, because they were obliged to do so by the Will of the Deceased, others gave voluntarily without any Obligation from their

their Relations. They appointed the Number of Tables which were to be prepared for those who pleased to come. *Julius Cæsar* prepared twenty two thousand to entertain the *Romans*, but others got ready a much less number of Tables.

B O O K II.

The Hypogæa, Columbaria, and Urns for the Ashes.

C H A P. I.

I. The Shape of the Hypogæa. II. Epitaphs placed in the Archives. III. Fines laid on them who invaded or violated Sepulchres.

I. THE Funerals of the *Greeks* were pretty much the same with those of the *Romans*, as we have already seen. For when the Bodies were burnt to Ashes, both those Nations put the Ashes and the Remains of the Bones into Urns, which they afterwards carried to the Sepulchres. The *Greeks* had their *Hypogæa*, or, according to the Import of the Word, certain subterraneous Vaults, where they deposited these Urns. To which purpose *Petronius* has a Passage, where he relates the Story of the *Ephesian* Matron. ‘She follow’d, says he, the Corps to the Sepulchre, where it was put into the *Hypogæum*, according to the Custom of the *Greeks*, and there she spent whole Days and Nights.’ Where by the way we may observe, that this Body was not burnt, seeing that the Woman caus’d it to be hung upon the Gallows, in the room of a Body that had been stolen from thence. But this Story, or rather Fable, is what every body knows.

These *Hypogæa* were sometimes very large Places, as may be seen by a certain Inscription at *Smyrna*, given me with many others by *M. de Tournefort*, which I here present you with.

Βεβία Ἀπρεῖν (sic) τὸ θορακεῖον καὶ τὰ ἀνδράκια καὶ τὴν σορὸν τὴν ἐν τῷ θορακεῖῳ, καὶ τὰ οἰκήματα τὰ περὶκεῖμενα· οἶκον, κλειμαξ (sic) κοιτῶν, μεδῖανον, τεκλεινον ὁσοθήκαι. Βε. ἴση λύσις ἑαυτῇ, καὶ συντέρω τῷ ἀνδρὶ, καὶ τοῖς τέκνοις αὐτῆς, καὶ τοῖς ἐγγονοῖς αὐτῶν. χαῖρε καὶ σὺ. There appears to be some Corruption in this Epitaph; nevertheless, with regard to the Apartments in the Sepulchre, it seems to be right; because that, according to the Terms of the Inscription, there were real Apartments. The Sense of this Inscription is in *English* this. *Bebia caus’d these Vaults to be built, together with the Repository, the Tombs and the adjoining Apartments, namely the House, the Stair-case, the Bed-chamber, the Medianum, the Dining-Room, and the Repository of the Bones. This Tomb is for herself, her Husband Syntrophus, her Children, and their Descendants. Farewel.*

By this we see that they sometimes built the same subterraneous Apartments for the Dead, that they built above-ground for the Living. The late *M. de Monceaux*, Unkle to the Count *de Bonneval*, and one of the Emperor’s Generals, has in his Memoirs, communicated to me by his Sister the Countess of *Bonneval*, left us the Plans of two *Hypogæa*, which were found near *Corinth*, the Figures where-
of

Plate I. of we have here exhibited: In these one may perceive the Niches to place the
 3 Urns in, that were fill'd with Bones and Ashes; together with the several Apartments mention'd in the Epitaph above cited.

In these *Hypogæa*, there were sometimes also Apartments that belong'd to different Families, as may be seen by the following Inscription.

Εἰσελθόντων τὴν ἐν δεξιῇ κάμαραν, καὶ τὰ ἐσθλια (f. ἐνσθλια,) καὶ τὰ πρὸ τῆς εἰσελθεῖν ἐσθλια (ἐνσθλια ut supra) κατεσκεύασεν ὑπὸ Θρέπτου πρὸς μητρὸς πατρὸς Μητροδώρου, καὶ Συνέρωτος, καὶ προσήκει τοῖς Μητροδώρου τέκνοις καὶ ὧσι δημοσίᾳ (sic.) In English thus. *The vaulted Chamber on the right Hand within, and the burying Places therein, together with those before you enter, were all built by Threptus, Grandfather by the Mother's side to Metrodorus and Syneros; and belong also to the Children of Metrodorus.*

II. That these Epitaphs might remain like Records never to be destroyed, they were repositd at length in the Archives, as the three following Inscriptions from *Smyrna* import; the first of which is thus.

Τὸ τοῦ μνημεῖον ἐκ βυθῶν κατεσκεύαζεν Ασκληπιάδης Παπύλου τῆς Ασκληπιοδώρου, ἑαυτῶν, καὶ τέκνοις, καὶ ἐγγόνοις, καὶ ἑτέροις μηδὲνα κηδύμεναι. ὅς ἂν ἐπιχειρήσας πωλήσῃ, δώσει τῇ μητρὶ τῶν θεῶν Σιπυλῆν * Βρ. τὸ τοῦ ἀποκειται εἰς τὸ ἀρχεῖον τὸ ἐν Σμύρνῃ. In English thus. *This Monument was built by Asclepiades, the Son of Papyrus, the Son of Asclepiodorus, for himself, his Children and Descendants; so that no one else may bury here. But if any one sell a Place in this Sepulchre, let him pay two thousand five hundred Denarii to Sipylena the Mother of the Gods. This Epitaph is deposited in the Archives of Smyrna.*

The second Inscription is conceiv'd in these Terms.

Τὸ μνημεῖον κατεσκεύασεν Μελίτη Στρατονείκης ζῶσα ἑαυτῇ καὶ τῷ ἰδίῳ συμβίῳ (sic) Γλαυκίᾳ, καὶ τοῖς ἰδίοις ἑαυτῆς τέκνοις, καὶ ἐγγόνοις ταύτης τῆς ἐπιγραφῆς Δημοθένης Δημοθένης ἐγγόνου τῆς Μελίτης ἀντίγραφον ἐπέθετο εἰς τὸ ἀρχεῖον. The Sense of which is in English this. *Melita Daughter of Stratonice built this Monument in her life time, for her self, her Husband Glaucias, her Children and Descendants. Demosthenes the Son of Demosthenes the Descendant from Melita, put a Copy of this Epitaph in the Archives.*

The third Inscription runs thus:

Ἀλέξανδρος Ἀνταῖου Βακχίου Σεπείτης (sic) φυλῆς Ἀρτεμισιάδου κατεσκεύασε τὸ μνημεῖον ἑαυτῷ καὶ Λεσβίᾳ τῇ γυναικί, καὶ τοῖς τέκνοις, καὶ θρέμμασι μηδενὸς ἔχοντος ἐξουσίαν ἑτέρου τεθῆναι εἰς αὐτῶν ἐὰν δέ τις εἰσβιασάμενος βάλῃ αὐτὴν (sic,) δότω τοῖς ἐν Σμύρνῃ ναοῖς τῶν σεβαστῶν * Βρ. καὶ ἐδὲν ἡσσαν ἐξ' ὑπὸ δουρὶ τυμβωρυχίᾳ αὐτὴ ἢ ἐπιγραφὴ φέρεται διὰ τῶν ἀρχείων. The Sense of which is in English this. *Alexander Sepeutes, the Son of Antæus Bacchius, of the Tribe of Artemisias, built this Monument for himself, his Wife Lesbia, his Children and Domesticks: Nor is any other allow'd to bury here. If therefore any Person shall attempt to do it by Violence, let him pay to the Temples of the Augusti at Smyrna, two thousand five hundred Denarii; nevertheless let him be deem'd guilty of the Crime of violating Sepulchres. This Inscription is deposited among the Archives.*

III. Thus have we seen various Examples of Epitaphs copied and deposited among their Archives: But we are not to infer from thence, that the Custom was general, and what had obtain'd thro' all the Countries of Greece. The Custom however of imposing a pecuniary Mulct upon Persons that buried in other Men's Sepulchres, is authoriz'd by a great number of Examples, and was observ'd in several Countries. We have here another *Smyrnesian* Inscription.

Ἀττάλῳ Ἑρμιππου τῆς Ἀττάλας, κατεσκεύασεν τὸ μνημεῖον ζῶν ἑαυτῶν, καὶ τῇ γυναικί Ἀμμίῳ, καὶ τοῖς ἰδίοις τέκνοις ζῶσιν, καὶ τοῖς κατοικομένοις μὲν τέκνοις. εἰ δέ τις ἐπιχρήσῃ ἀποτίσει τῷ ναῷ τῷ Σμυρναίων δην * Αρ. In English thus.

Attalus, the Son of Hermippus the Son of Attalus, built this Monument during his Life, for himself, his Wife Ammius, and his Children, as well those that are yet alive, as those that are dead. If therefore any one forcibly bury herein, let him

him pay to the Temple of Smyrna a thousand five hundred Denarii. The Denarii here mention'd, were pieces of Silver worth fifteen or eighteen Sols French Money.

In a Greek Inscription at Florence, publish'd by Gruter, and printed in our *Diarium Italicum*, it's not only forbid to bury any Stranger in that Sepulchre, but also to expose any thing to Sale there, or to put any other thing whatever thereon. The Inscription in *English* runs thus.

Achilles Epaphra erected this Sepulchre in Memory of his Wife Geminia Myrtale: Let no one therefore expose any thing to Sale thereon, or lodge any thing there, until Achilles shall have paid the Debt of Nature. If any one shall remove Myrtale from her place, he shall pay to the Imperial Treasury two thousand five hundred Denarii.

But the Penalty is still greater in the Sepulchre of Asis, Priest of Mithras, whose Epitaph we have given more correctly in the Second Volume of this Work. The Terms of this Epitaph, so far as relates to the Penalty, are these: If any one shall take this Altar from its Place, or any thing that belongs thereto, he shall pay to the People of Rome five thousand Denarii. The Word Altar is here put for the Sepulchral Stone, on which the Epitaph was cut; which Word we shall frequently meet with in Inscriptions of this kind, as will be seen hereafter.

C H A P. II.

I. Curses on the Violators of Sepulchres. II. Sepulchral Stones called Altars.

I. **T**HE Antients sometimes inserted Imprecations and Curses in their Epitaphs, against such as should any way violate Sepulchres, or take away the Monuments erected for the Dead. Thus in an Epitaph publish'd by Fabretti, it is said, *If any one take away this Monument, or cause it to be taken away, let there be none of his Race to succeed him.*

QUISQUIS
HOC SUSTULERIT
AUT JUSSERIT
ULTIMUS SUO-
RUM MORIATUR.

We have seen above, besides the Penalty impos'd, this Imprecation, *Let him be deem'd guilty of the Crime of violating Sepulchres.* We have here another, taken from Fabretti: *If any one injure this Altar, let him draw on him the Wrath of the Gods, and of the Genius of the Roman People.*

Every one express'd his Imprecations after his own way: Thus another says, *Let him draw upon himself the Indignation of Isis, and let him see the Bones of his Family dug up and scatter'd.* And thus again others: *Let him be thrown into Hell, and be depriv'd of a Sepulchre.*

*Læferis hunc tumulum si quisquis in tartara pergas,
Atque expers tumuli, læferis hunc tumulum.*

If any one violate the Sepulchre of this Body, let the same thing happen to him and his.

Let the Wrath of the Gods, whom all Men adore, be upon him.

Let the Mysteries of Isis disturb his Quiet.

Let the Gods Manes express their Anger at him.

Let him not be receiv'd in the Inferi. This is found in an Inscription publish'd by Reinesius.

Another, who had lost a young Favourite Slave *Abucia*, wish'd to the Violators of her Sepulchre, the same Sorrow that he had felt at the loss of her: *So quis huic loco manus intulerit, habeat dolorem meum quem ego habui.*

They also curs'd such as should presume to defile Sepulchres by untrussing thereon: Thus in the Sepulchre of *Caius Cæcilius*, as related by *Fabreti*, it is said: *Qui hic minxerit aut cacarit, habeat Deos superos & inferos iratos.* To prevent which Profanation, *Trimalchio* says, that he would leave it in his Will, that a Boy should look after his Sepulchre: *Cæterum erit, (says he) mibi curæ ut testamento caveam ne mortuus injuriam accipiam; præponam enim unum ex libertis sepulchro meo custodiæ causa, ne in monumentum meum populus cacatum currat.*

II. We ought not here to be surpriz'd that the Ancients made such Imprecations against the Violators of Sepulchres, seeing that they look'd upon them as sacred Places. We have already seen that they call'd those square pieces of Marble, upon which the Inscriptions were cut, by the Name of *Aræ* or Altars; for they were made indeed in the Form of Altars, and are so call'd in many Inscriptions; some of which we here present the Reader with from *M. Fabreti*.

Si quis ei aræ sive sepulture quandoque manus inferre voluerit, inferet Collegio Pontificum sestercium centum millia & quinquaginta. 'Whoever shall at any time violate this Altar or Sepulchre, let him pay to the College of *Pontifs* a hundred and fifty thousand Sesterces.' What we have here rendred fifty, is mark'd in the Original by the Letter N. But whether it there stands for that Number, or some other, is not certain; seeing that neither Marbles nor Authors do sufficiently determine upon the matter: For some will have this N to signify fifty, after the manner of the *Greeks*; others ninety, and others again nine hundred.

The Epitaph of another Sepulchre is in these Terms: *M. Hirrius Marci libertus Eros, Marcus Hirrius Marci libertus Crescens, fecerunt sibi & Hirriæ Marci libertæ Eupleæ, Hirriæ Marci libertæ Grapte. Hæc ara heredem non sequatur.* In *English* thus: *Marcus Hirrius Eros the Freed-man of Marcus, and Marcus Hirrius Crescens the Freed-man of Marcus, erected this Monument for themselves, for Hirria Euplea the Freed-woman of Marcus, and for Hirria Grapte the Freed-woman also of Marcus. Let not this Altar descend to their Heirs.* This last part of the Inscription we very frequently meet with in ancient Sepulchres; not indeed with the Word Altar, but that of Monument. Thus we find these Capitals, H. M. H. N. S. *Hoc monumentum heredem non sequatur*; which in *Hirrius's* Epitaph above, is H. A. H. N. S. *Hæc ara heredem non sequatur.* Which Addition was put there when they made the Monuments for themselves only, and had a mind to exclude their Heirs.

The following Epitaph is remarkable: *Aplasia Lucii filia Paullina aras tres sibi & Quinto Corrio Antiquo viro suo, & Quintæ Corriæ Quinti filiæ Paullinæ filiæ suæ testamento fieri jussit maceria circumdata.* The Sense of which in *English*, is, 'That *Aplasia Paullina* order'd by Will three Altars to be built, for herself, for *Quintus Corrius Antiquus* her Husband, and for *Quinta Paullina* her Daughter, and that they should be wall'd about.' A great Number of other Sepulchral Stones are found which bear the Name of Altars: which makes *M. Fabreti* think that they really made use of them as Altars, and pour'd Libations upon them for the Souls of the Deceased: Nay, in many of them there are Holes at the Top to receive the Libations, pour'd there by their Relations. Others have Altars represented in Bass-Relief, as we shall see hereafter.

C H A P. III.

- I. *Sepulchral Urns of several Shapes.* II. *Urns called Ollæ.* III. *A Mourner.*
 IV. *What the Columbaria, Obrendaria, and Cineraria were.*

I. **W**E come now to speak of the Urns of the Ancients, which they made use of to put the Bones and Ashes of their Dead in. These they made of Gold, Silver, Brass, Alabaster, Porphyry and Marble; and of these Materials they were commonly made. They made others indeed of Earth, and those in great Numbers, for the poorer sort of People. We have seen in the Funeral of *Patroclus*, that *Achilles* put his Bones in an Urn of Gold; but of this Metal we meet with but very few, if any, tho' it's certain, that many of the Rich and Noble formerly us'd such to put the Ashes of their Relations in. 'Tis therefore probable, that when Urns of this Metal were found, they converted them to other Uses than to adorn Cabinets with; and for the same Reason it doubtless is, that Silver ones seldom occur. In some of the Cabinets of *Italy* we often meet with Alabaster Urns, and sometimes also of Porphyry, tho' very rarely. But Marble ones were what they made in greatest Number; of which we may see a surprizing Quantity at *Rome*, as also elsewhere in the Cabinets of the Curious. As for Earthen Urns, tho' they were what they commonly made for the lower Rank of People, yet we do not find that any great Number of them has been preserv'd.

These Sepulchral Urns may be distinguish'd into two sorts; such as they put the Bones into intire, either burnt or unburnt, and as much in their Natural order as they could; and such as they put both Bones and Ashes in together. The first were very large, some of which terminated at each end in right Angles, in a kind of oblong Figure, and others in a Circle; but these were not very common. Of the large sort there are great Numbers found; but not so many however as of the lesser sort, in which they deposited both Bones and Ashes together confusedly: For of these there is a prodigious Number, both at *Rome* and elsewhere; tho' of different Figures, as we shall see below. Most of them however are four-square: Nay, I know not whether there are not a hundred of that Form, in the *Villa Mattheia* alone at *Rome*; and for the most part about a *Roman* Foot square. Some round ones also occur, with some small difference notwithstanding, both in the Roundness and Workmanship, which will be easily observ'd in the Images exhibited of them. These round Urns are commonly less adorn'd with Sculpture than the square ones; nay, there are some of them without either Sculpture or Inscription.

Urns and Sepulchres were for the most part put in *Mausolea*, or else in *Hypogæa*, or subterraneous Vaults, and that in greater or less Number, according to the Room there was in them. In these *Mausolea* made for Noble Families, there were several little Cells or Chambers, and very often in these Cells several ranges of Niches one above another, like the Holes in a Dove-Coat; for which reason they gave them the Name of *Columbaria*. These Urns are sometimes call'd *Ollæ*, a Word which seems to agree only with round Vases or Urns: Nay, those exhibited by *Spon*, *Fabretti*, and *Pietro Saneto Bartoli* in the *Columbaria*, are almost all round, as are also many more in the *Hypogæa* of the *Villa Corsinia*, which we shall see below: But this however does not hinder square ones from having their Places there.

II. These *Ollæ* or round Urns were therefore rang'd in the *Columbaria*, and had sometimes Inscriptions upon them, as we see in the *Columbaria* publish'd by

Spon, where one has OLLA inscrib'd, another OLLA L. ABUC. and the third OSSARIUM, which Word is sometimes read OSSUARIUM, as will be seen below. M. *Fabreti* produces several Inscriptions of these Funeral Vases, which he thinks have belong'd to Persons of the lowest Rank. The two first have only the two first Letters of their Names: The next have the Names at length, and in some the Word OSSA is put before, as much as to say, the Bones of such a one.

| | | | | | |
|----|---------|----------|-------------|-----|---------------------|
| 1. | D. | M. | S. | 9. | CORNELIA AUGÉ |
| 2. | | C. | M. | 10. | SEX. ENNIUS |
| 3. | C. | ABELLANI | FELICIS | | SEX. L. CHREST. |
| 4. | | OSSA | | 11. | FABIA SEX. F. METHE |
| | P. | ANNI. | Q. L. | | PIA ANN. VIX. XV. |
| | | ACASTI | | 12. | GAA |
| 5. | | OSSA | | | VILICUS |
| | P. | ANNI | APOLLONII | 13. | HIPPARCHUS |
| 6. | | OSSA | | | HIC. SIT. EST |
| | P. | ANNI | TERENIS | 14. | JULIA NOMAS |
| 7. | | OSSA | | | VIXIT AN. XVI. |
| | P. | ANNI | P. L. ZETHI | 15. | JULIA D. L. MA |
| 8. | AURELIA | SABINA | | | HIC SITA EST |
| | | ANNORUM | | 16. | MARULLUS |
| | | XXII. | | | L. LIBR. |

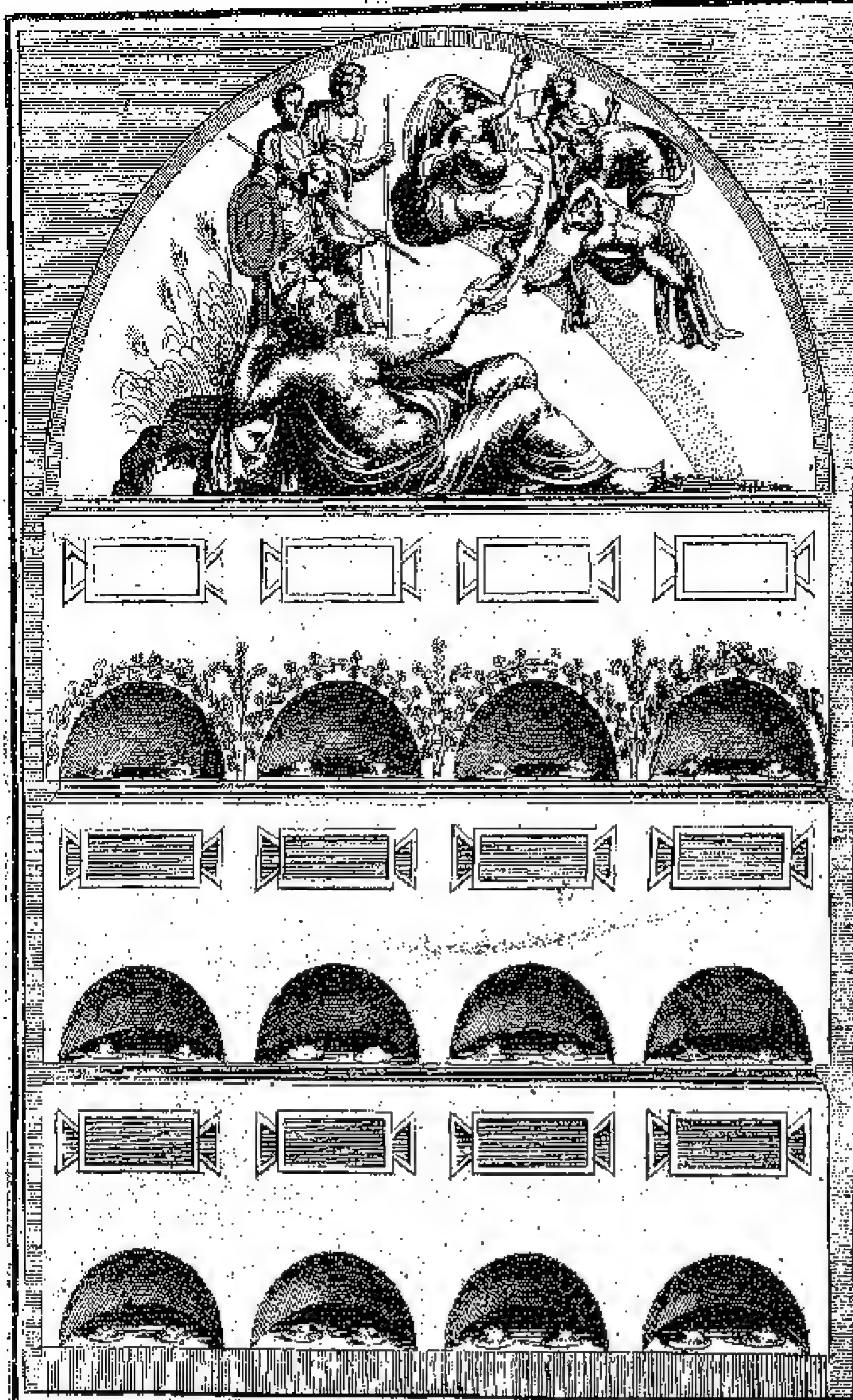
In the fourth Epitaph it is to be observ'd, that the Q inverted ought to be read CAIÆ; for it was usual among the Ancients, when they design'd Names by a single Letter, to signify by the Letter C in its ordinary Situation the Masculine *Caui*, and by the same Letter inverted the Feminine CAIÆ. M. *Fabreti* is of Opinion that this inverted Letter, which signifies *Caia*, is not the Proper Name of a Woman, but an appellative Name, which signifies the Mother or Mistress of a Family. We have also seen in the third Volume, that when the Bride first enter'd her Husband's House, she took the Name of *Caia*, as Mistress of the House, and upon that Occasion thus express'd herself to her Husband, *If you are Caius, I am Caia*. What induced M. *Fabreti* to think so, is, that as the Freedmen took the *Prænomen* and Name of their Masters and Mistresses, they ought by consequence to have taken the Name of *Caius*, if the inverted Q denoted the *Prænomen* of the Mistress, whereas they are called in these very Inscriptions *Publius* and *Lucius*.

Concerning the Word VILICUS, it may be observ'd, that it frequently occurs thus with a single L in Inscriptions, which favours the Opinion of *Dausquius*, who thinks that the true Orthography of that Word is *Vilicus*. *Fabreti* also produces several Inscriptions where it is written *Vilicus*.

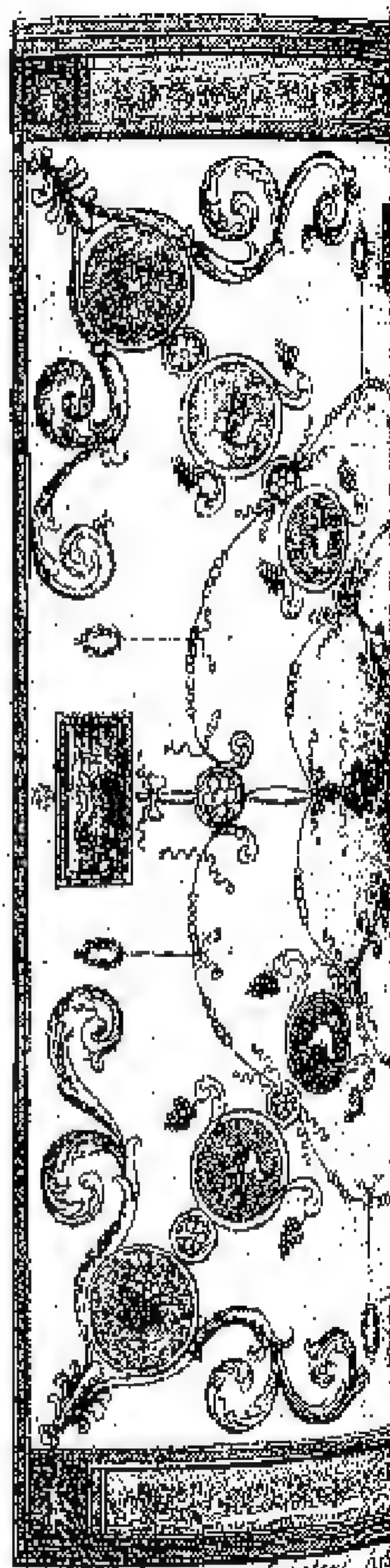
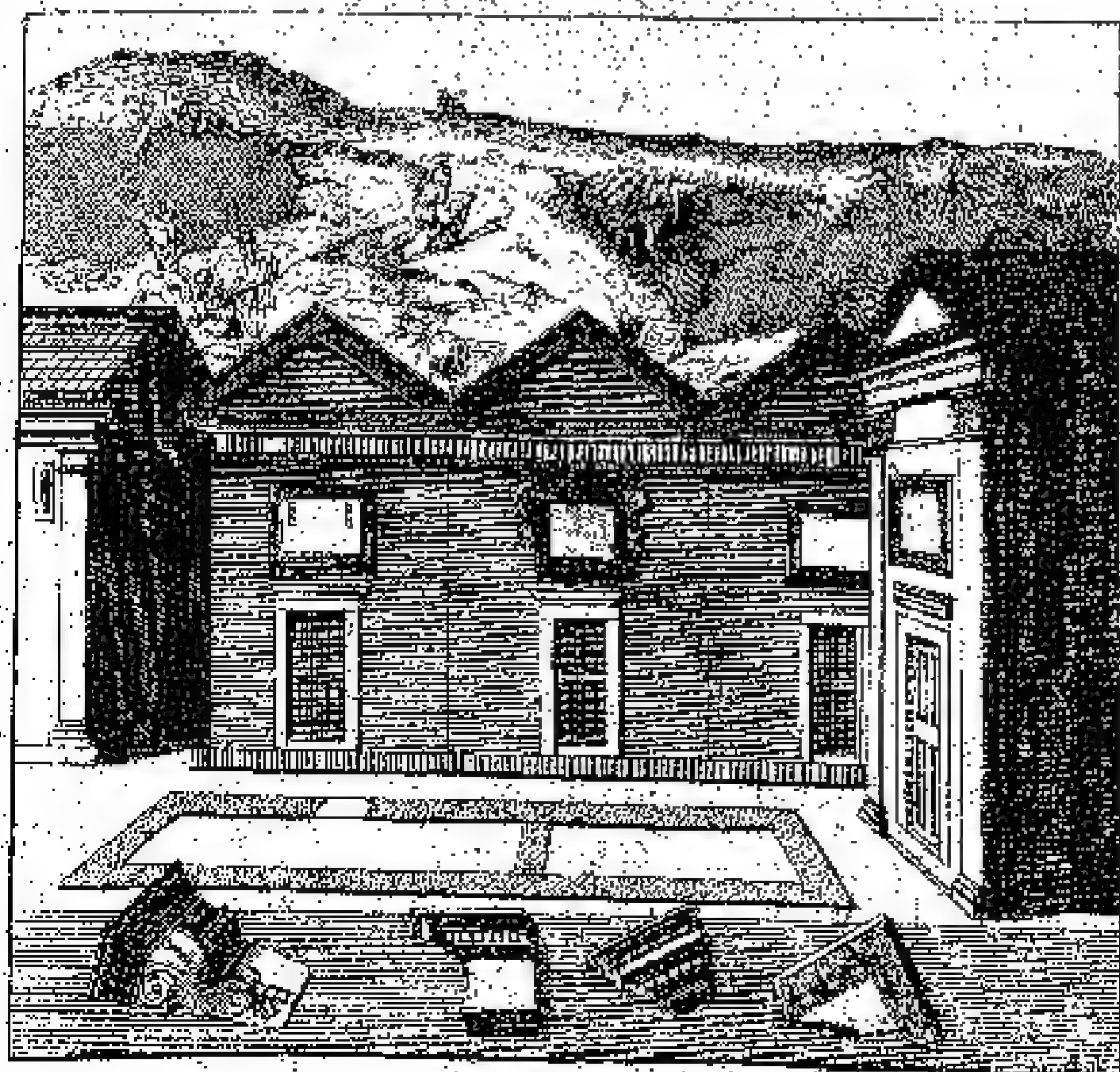
PLATE III. The first Image in the following Plate exhibits a Woman Weeping^r, taken from the Cabinet of *Brandebourg*, or one of those Women which they called *Præficæ*, who were a sort of hired Mourners, that cry'd and made Lamentations for Pay; and by their Words and Gesture made a shew of greater Affliction, than those who were touch'd with a real sense of Sorrow.

*Quæ conductæ plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo.*

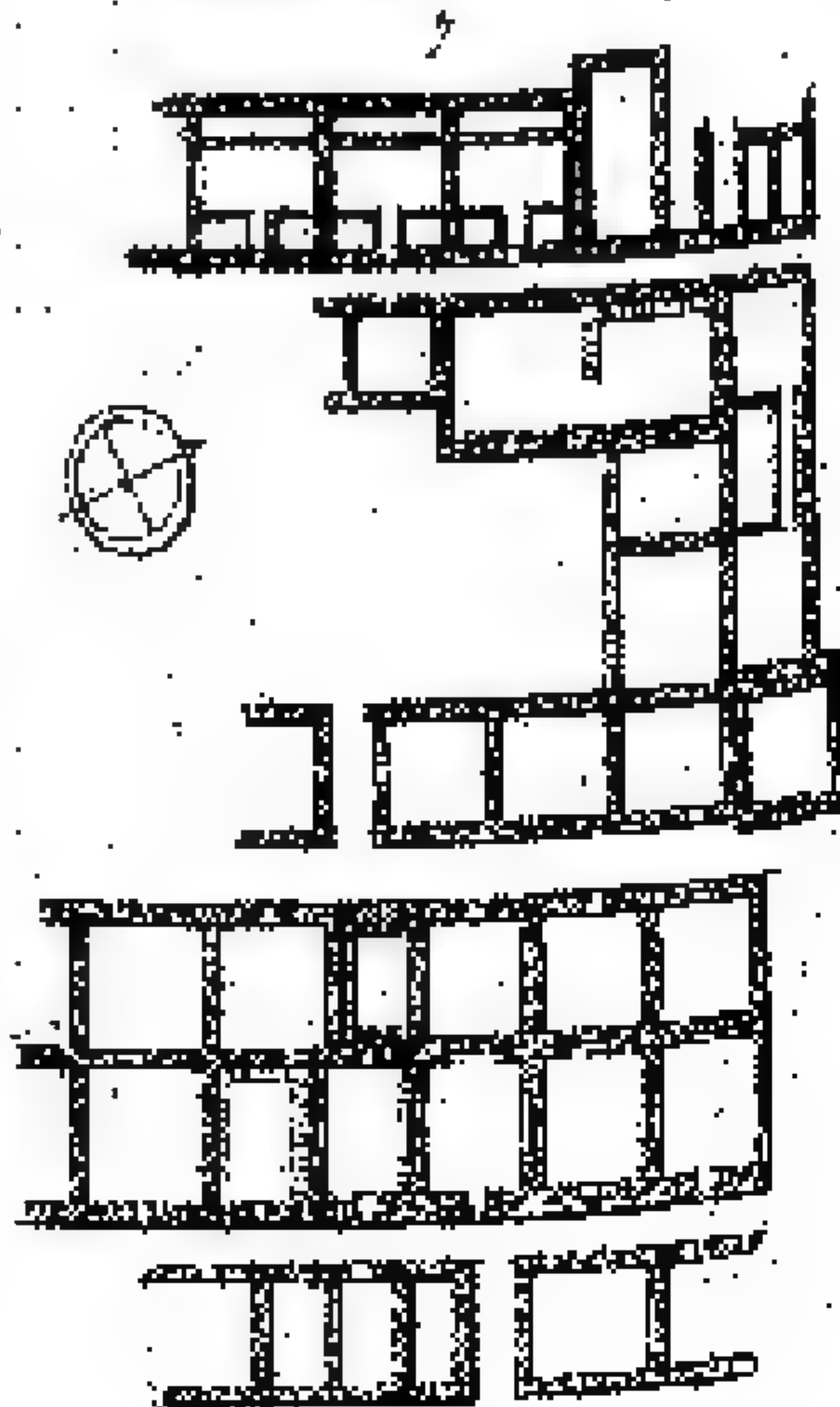
This Woman is sitting, and not unlike her we have seen above in the first Plate. Before her we see upon the Trunk of a Tree an Urn, of the same Form



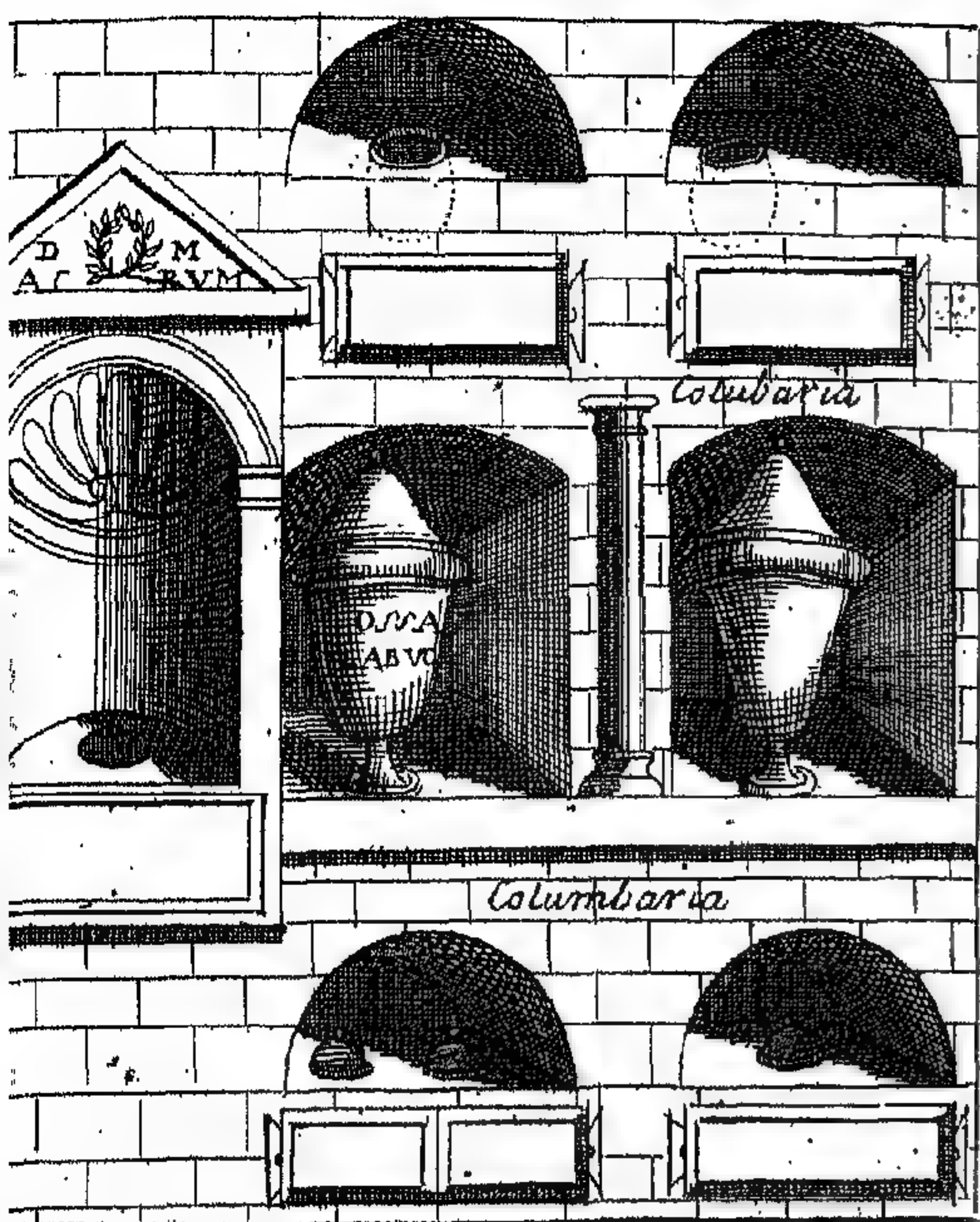
Bartoli



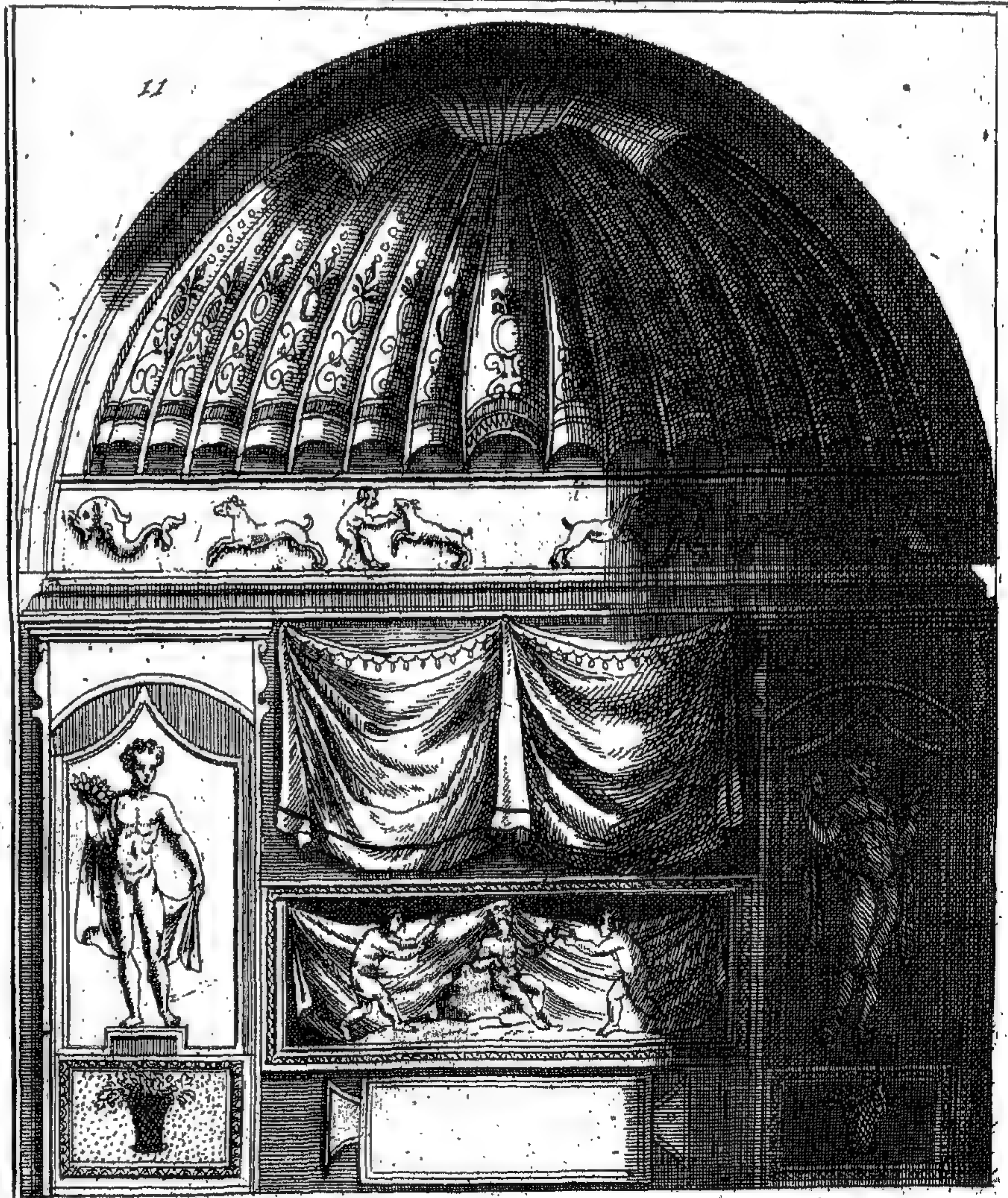
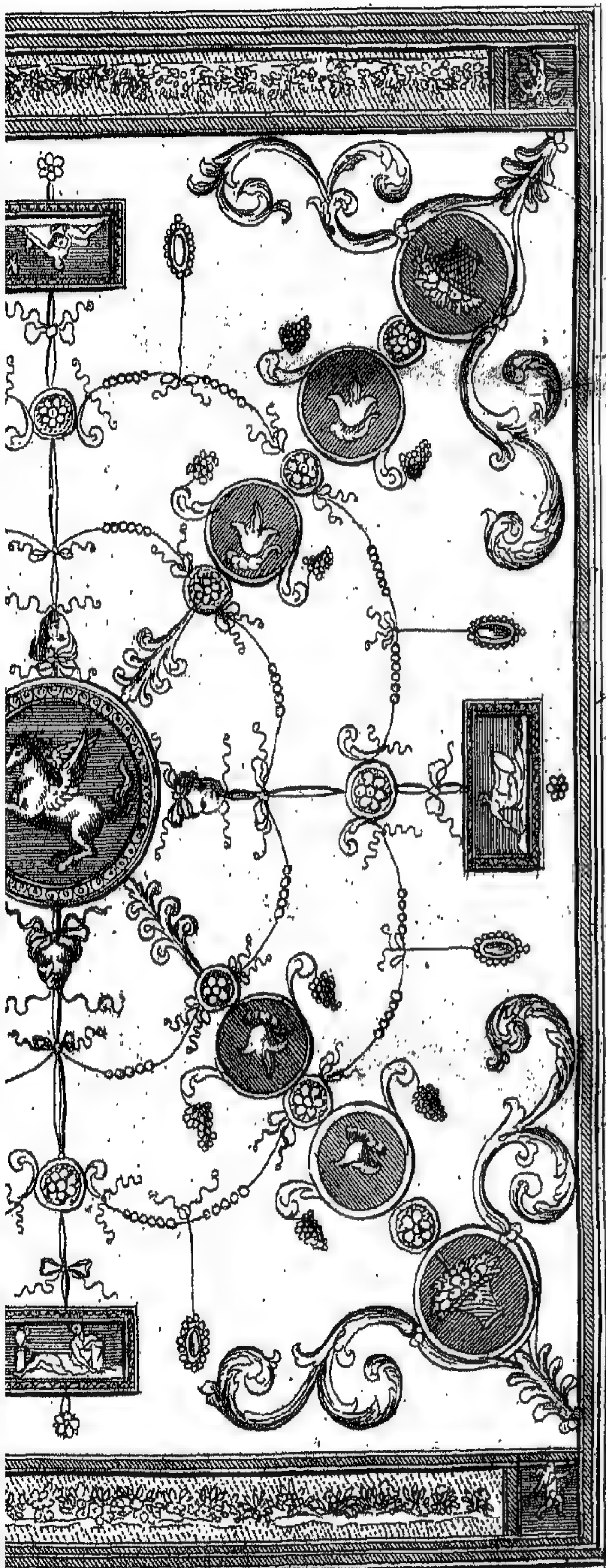
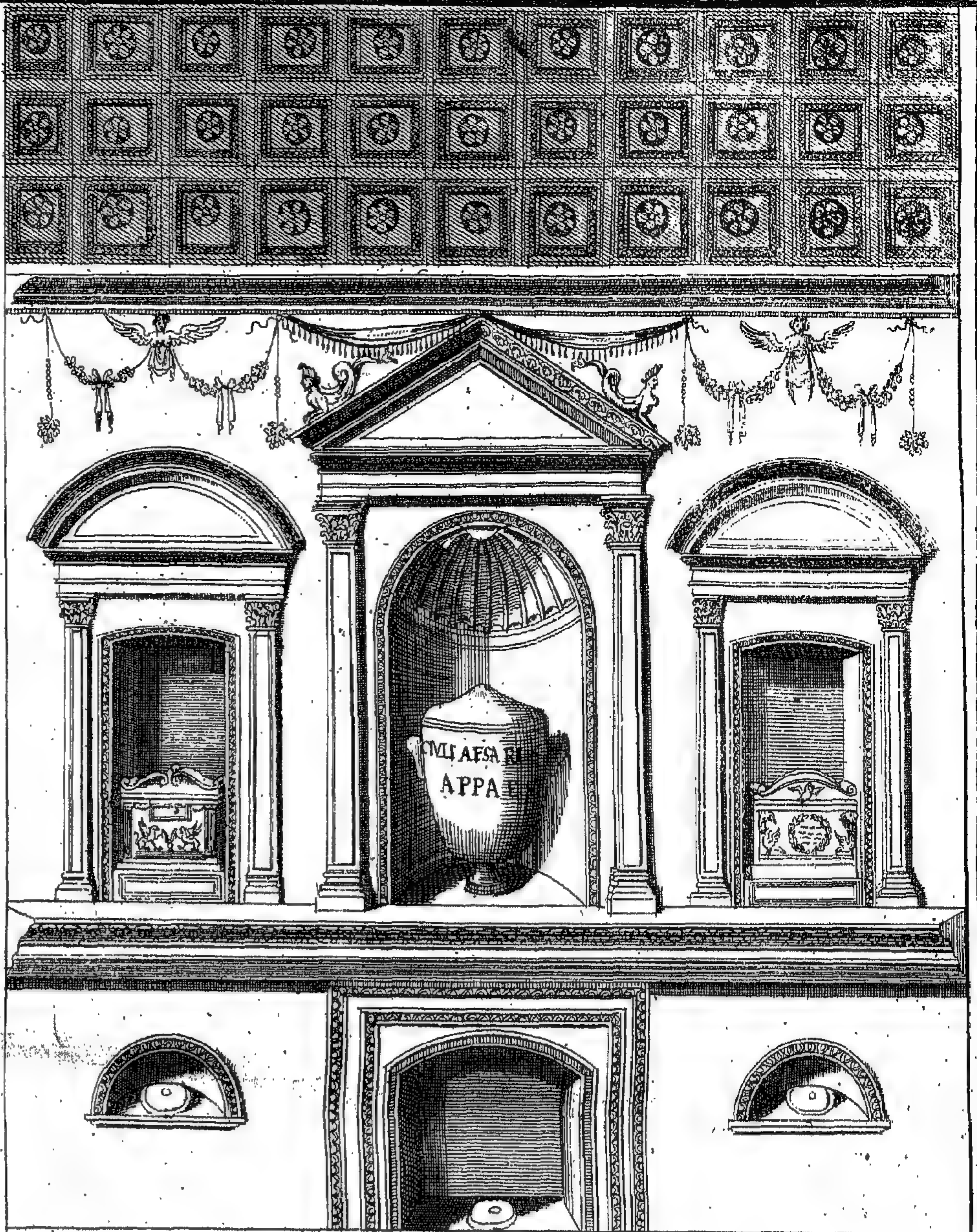
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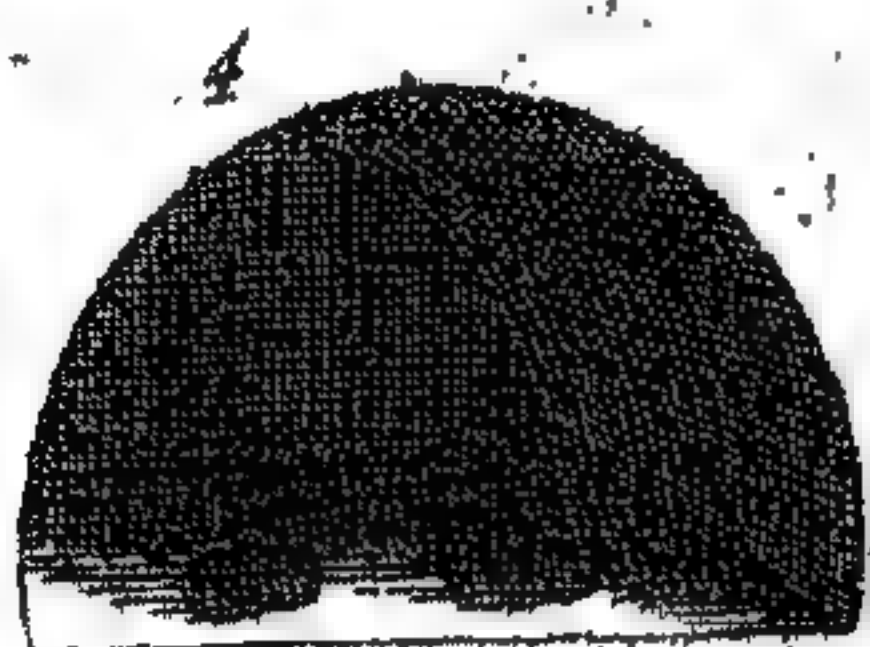
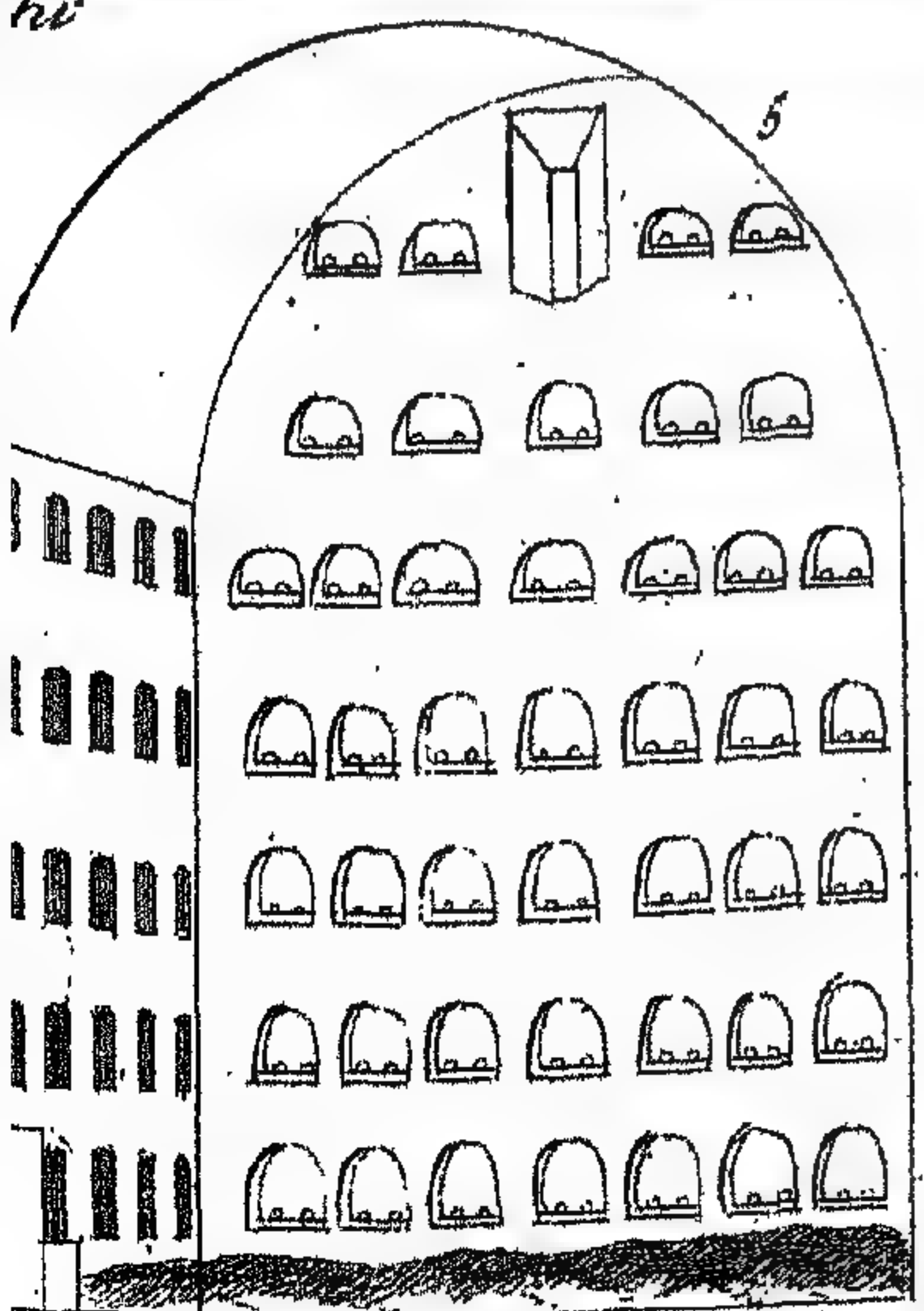
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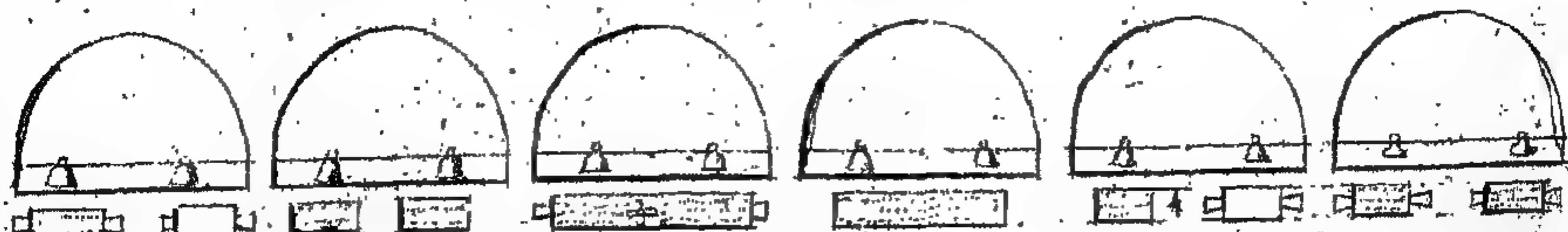


11



Fabretti

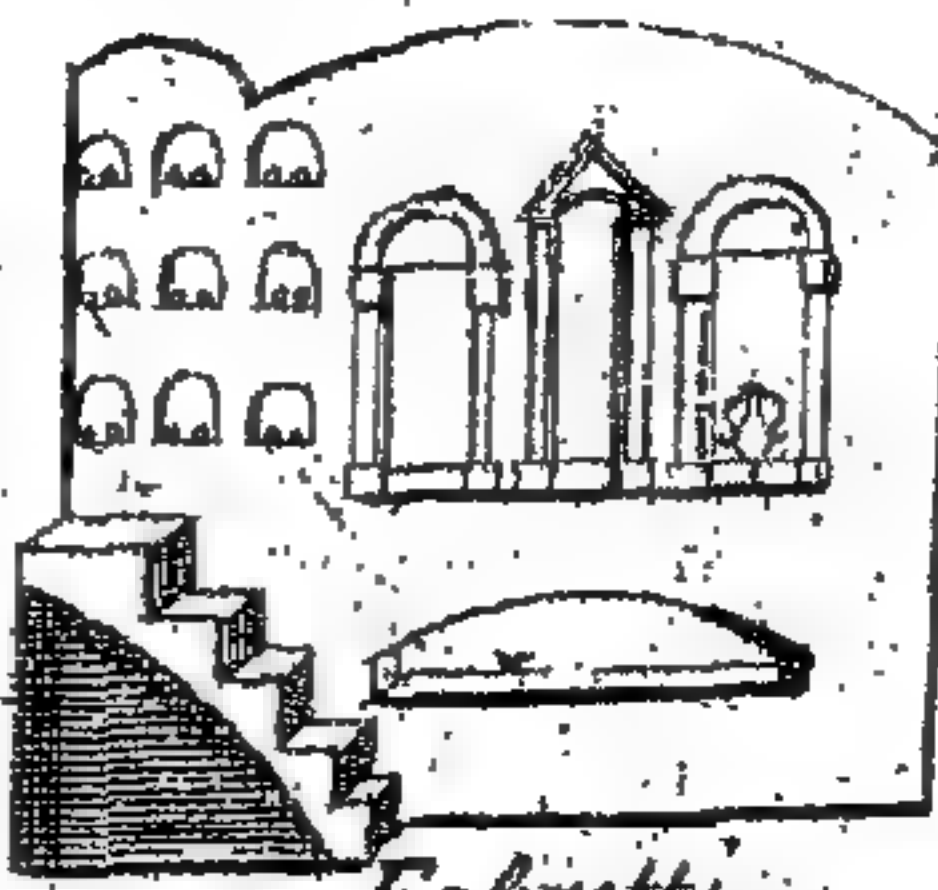
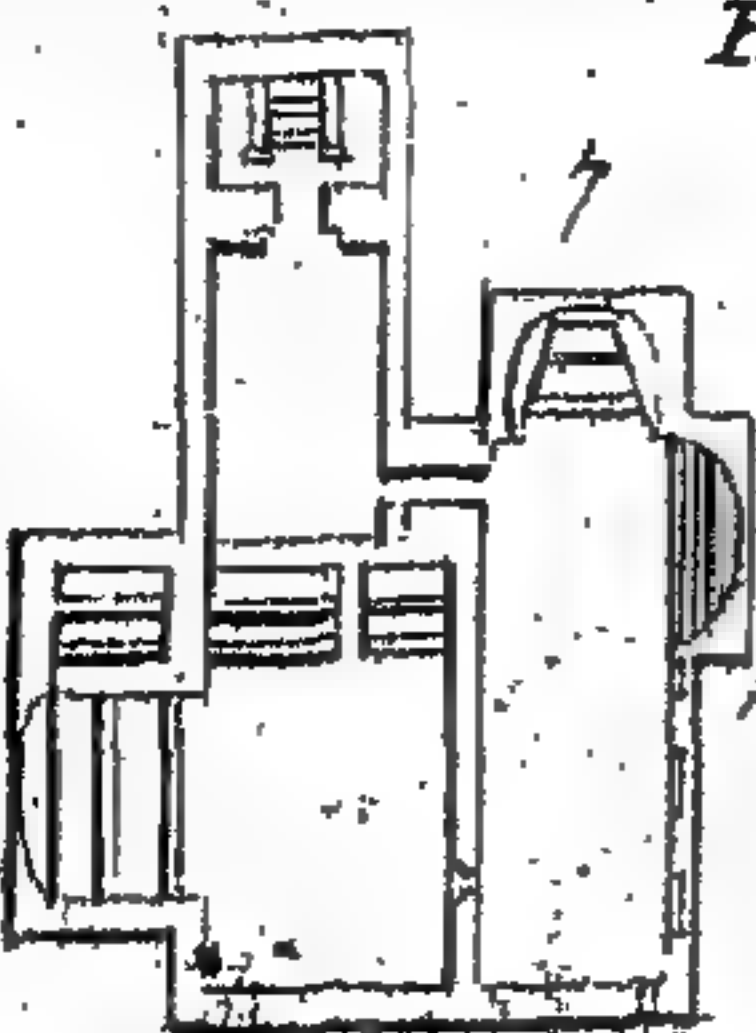
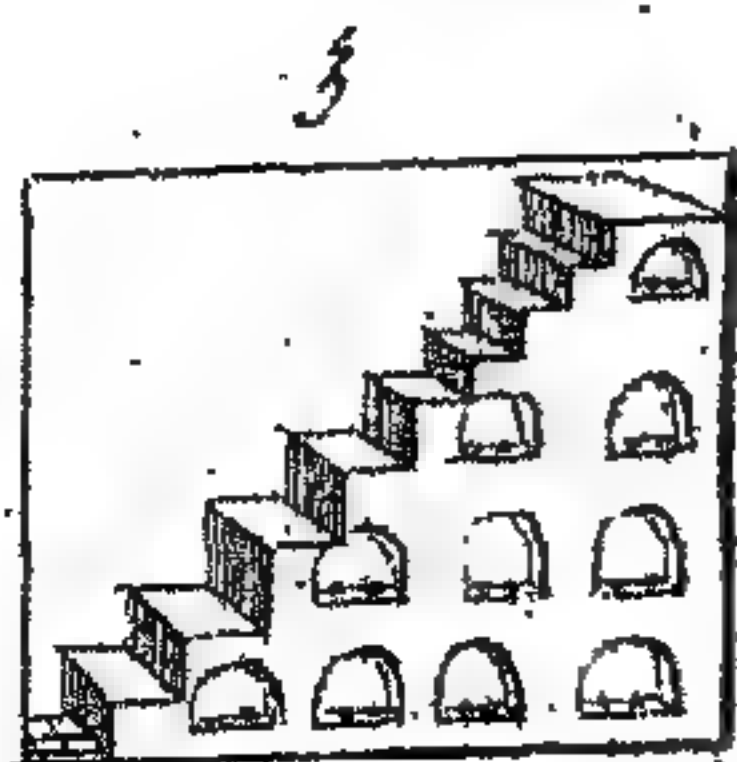
Sepolcri Antichi



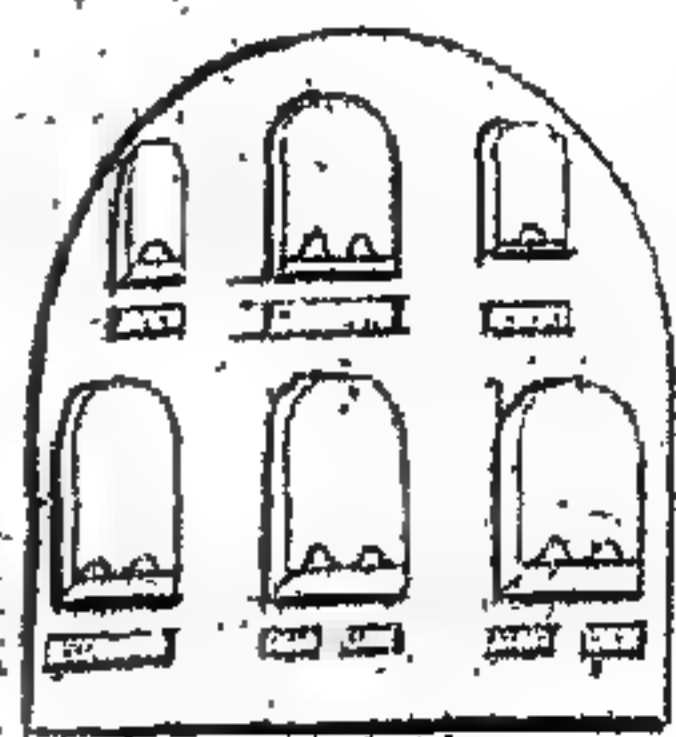
Fabretti



Beger



Fabretti



Fabretti

Form with many of those that will occur hereafter. *Beger* without any scruple makes this Woman one of those hired Mourners, but for my part I do not see it is so certain, that this Woman, and another we have seen above, are really Mourners of that sort. Both the one and the other indeed are crying before an Urn, but this is no more than what Relations did, as well as these hired Mourners; so that it is not easie to distinguish a real Mourner from one of those hired ones. Moreover, these *Præficæ* mourned chiefly in Companies; and in Funeral Solemnities; whereas these are solitary Mourners, which seem better to agree with the mourning of Relations, than of those that mourn for Hire.

IV. In the upper Part of this Plate are exhibited the *Columbaria*² publish'd by *Spon*, where one may observe the Form of the Niches, of the Holes in these Niches, and of some Vases for Ashes, which are there whole and entire, not unlike those we shall see in another Place.

M. *Fabreti* exhibits another *Columbaria* found in the *Via Aurelia*: These are placed beside a certain Ladder³, where are observed ten Niches, in which are forty Urns, four in each Nich; which *Columbaria* belong to the *Cæcilian* Family. We here exhibit one of those Niches pretty large⁴, that we may more easily understand the Form of them all, and how the four Urns were plac'd therein. M. *Fabreti* says, that he has seen two of these *Columbaria*, where each Nich had four Urns, which without doubt was designed for some numerous Family. These *Ollæ* or Urns were oftentimes so fix'd in their Holes, that they could not be taken from thence to be carried elsewhere. In some of these Niches, as we have said, there were four Urns, in others but two, and some only one, as may be seen in *Spon's Columbaria* exhibited before. The following *Columbaria*⁵, two sides of which are represented, have a great many more Niches than the preceding ones, and in each Nich two Urns. These *Columbaria* were sometimes also called *Ollaria*, from the *Ollæ* or Urns that were plac'd in them.

What they called *Obrendaria* or *Obrendaria Vasa*, were large Vases for depositing the Bones of the Dead; but this Word we no where meet with, except in Inscriptions. In the Epitaph of *Magnia Tyche*, publish'd by M. *Fabreti*, it is said that *Magnia Tyche* made two (*dua*) *Obrendaria*, and three *Ollaria*, where the Word *dua* is put for *duo*. *Gutherius* was of Opinion, that this Word was corrupted, and put for *Offerendaria*; but the preceding reading is confirmed by another Inscription, where this Word is found written in the same manner. It's probable that the Word *Obrendarium* comes from *Obruere*, according to *Rigaltius*, and that it is put by way of Abridgment for *Obruendarium*. What also seems to favour this Etymology, is, that we find an Inscription terminating with *Obritus est*, instead of *Obrutus est*, which shews at the same time that this Form was used in Epitaphs. M. *Fabreti* thinks that the *Obrendaria* may be the same thing with the *Fistilia Sarcophaga*, which we find in *Gruter*. But however it be, it is certain that these *Obrendaria* were larger Vases than those they called *Ollæ*.

The *Cineraria* were little Cells, where the Ashes of the Dead were preserv'd in Urns made of Stone or Marble, which they call'd *Ossuaria*. *Spon* is of Opinion, that the Word *Cineraria* signifies the same thing with *Columbaria*; and 'tis very probable, that the Word *Columbaria* was apply'd also to the *Cineraria*, when they had Holes and Niches like the first. *Fabreti* takes the following Structure for a *Cinerarium*⁶, where one may observe a large Door and a Staircase. The following Image⁷ is the Plan of a Grotto excavated in a Stone and publish'd by *Fabreti*, who says, that there are Cavities, which seem to be made expressly to shew entire Bodies were put in.

In the Monument discover'd in the *Villa Corfinia*, there are *Columbaria* of various sorts; there also one may observe those *Olle* or Urns made of Potters Earth, fasten'd in their Holes: One may also observe Marble Urns whole and entire, but not fix'd in Holes as the former. This great Monument was subterraneous, that is, a *Hypogæum* after the manner of the *Greeks*: For it's certain that the *Romans* had many of these *Hypogæa*, which they perhaps built in Imitation of the *Greeks*. These *Hypogæa* are sometimes found about *Rome*, but then we more frequently meet with *Mausoleums*, which are Structures rais'd above Ground; but more of this below, after we have exhibited a great Number of Urns of different Forms.

C H A P. IV.

- I. *A Description of the Hypogæum, discovered in the Villa Corfinia near Rome.*
 II. *The Sepulchral Inscriptions of the same Hypogæum.* III. *The Chambers and Pictures in the same.* IV. *The painted Roofs and Pavements of it.*

I. **W**E shall here give a particular Description of that remarkable Monument in the *Villa Corfinia*, publish'd by *Bartoli* at *Rome*, in the Year 1699. This Monument, *Bartoli* says, was found under Ground, and built there at first. This therefore was a *Hypogæum*, after the manner of the *Greeks*, in which were Apartments as we have seen in that of *Smyrna*, taken notice of before. We shall here exhibit below the exterior Front after *Bartoli*, together with the whole Plan, according to which there were four and thirty little Cells or Chambers. In the Front of this Structure were the following Inscriptions, which denote the Persons for whom this great *Hypogæum* was built.

II. The first Inscription take as follows:

POMITINA. C. L. STRATONICE
 MONUMENT. ET VIRIDIAR. FECIT. SIBI. ET
 C. C. POMITINUS. C. C. L. MAHENI. ANTIOCHO
 COLLEBERTIS SUIS
 C. C. POMITINUS. C. C. L. SALVIO. ET OPTATO. F. SUIS. ET
 P. CORNELIO D. L. DASIO. ET
 LIBERTEIS. LIBERTABUS. SUEIS
 EXTRA QUAM
 C. POMITINO. C. C. D. L. ANTIOCHO. VERNAE
 IN. FRON. P. XXIII. IN. AG. P. XII.

The Sense of which is in *English* this:

Pomitina Stratonice, a *Freed-woman*, built this Monument and this Viridarium for her self, and C. Caius Pomitinus for Lucius Mahenus and Antiochus, his *Freed-companions*.

C. Caius Pomitinus built also Sepulchral Places for Claudius Salvius, and for Optatus, and likewise for Publius Cornelius Dasius, the *Freed-man* of Caia, and for her *Freed-men* and *Freed-women*. Without, he also built Tombs for Caius Pomitinus, the *Freed-man* of Caia, and for Lucius Antiochus the *Slave*. This Monument is three and twenty Foot long, and twelve Foot broad. This Viridarium made for a *Hypogæum*, seems to be something very extraordinary: But whether it

it was design'd that there might be nothing wanting in this subterraneous Structure, or is meant only of a Piece of Painting representing a *Viridarium*, I know not.

The second Inscription runs thus.

RACILIA. EUTYCHIA
FECIT. CN. RACILIO
TELESOPHORO. PATRONO. ET. CONJUGI
CUM. QUA. VIXIT. ANNIS. XXI. MENSIBUS
VII. ET. CN. RACILIO. FRUCTUOSO. FILIO
QUI. VIXIT. ANNIS. X. MENSIBUS. VIII.
DIEBUS XXII. HORIS. V. ET. SIBI. ET
RACILIAE. FRUCTUOSAE. FILIAE. NA
TURALI. IDEMQUE. SOCIAE. ET. LI
BERTIS. LIBERTABUSQUE. POSTE
RISQUE. EORUM. ET. SI. QUIS. HUIC
MONUMENTO. POST. ME. ALIQUAM
CONTROVERSIA. FACERE. VOLVE
RIT. AUT. DE. NOMINE. AUFERRE. IN
FERET. AERARIO. P. R. H. V. M. N. IN
FRONTE. P. XII. IN. AGRO. XII. H. M. D. M. A.

The Sense of which is in *English* this:

Racilia Eutychia built this Monument for Cn. Racilius Telesphorus her Lord and Husband, with whom she liv'd one and twenty Years and seven Months; for Cn. Racilius Fructuosus her Son, who liv'd ten Years, eight Months, two and twenty Days and five Hours; for her self, for Racilia Fructuosa her Daughter, for her Freed-men and Freed-women, and for their Descendants. If any one after my Death should go to Law about this Monument, or pretend to take it away from the Proprietors of my Name, let him pay to the Roman Treasury five thousand and fifty Sesterces. Let there be no Fraud concerning this Monument. As to the Letter N in this Epitaph, which we have translated fifty; see what has been said before in the second Section of the second Chapter of this Book. We see here not only the Years, Months and Days of the Deceased, but the very Hours also set down. In other Epitaphs they were yet more minute, and put down the half Hours, as in this that follows: *Dis Manibus. Publio Aelio Servando filio, Publio Aelio Servando, qui vixit Annis duobus, mensibus quatuor, diebus duobus, horis sex semis, facere curavit Publius Aelius Verax nepoti.* In *English* thus: To the Gods Manes. Publius Aelius Verax caus'd this Monument to be built for his Son Publius Aelius Servandus, and for Publius Aelius Servandus his Grand-son, who liv'd two Years, four Months, two Days, six Hours and a half. In others again they went further, and put down *Scrupuli* or *Scruples* of Time, which mean the least Parts or Divisions of an Hour. But what part of an Hour their *Scrupulus* was, we know not, nor yet whether it had not some Affinity to the Weight of that Name. This however shews how careful and exact the Ancients were in setting down the Days and Hours, and even the very Moments of their Age.

The third Epitaph is this:

L. VALERIUS. FELIX. FECIT
SIBI. ET. AELIAE. ELPIDUTI. CO
NJUGI. SUAE. ITEM. LIBERTIS
LIBERTABUSQUE. POSTERIS
QUE. EORUM. ET. COMINIAE. CRI
SIDI. CONJUGI. SUAE
H. M. D. M. A.

In *English* thus:

Lucius Valerius Felix built this Monument for himself, for Ælia Elpidutis, his Wife, for his Freed-men, his Freed-women, and their Descendants, and for Cominia Crisis his Wife. Let there be no fraud about this Monument. By this we find that *Lucius Valerius Felix* had two Wives, the last of which was living when this Monument was built. The Clause at the latter end of these two preceding Monuments, as well as of the following one, and express'd by the Letters H. M. D. M. A. ought to read thus: *Huic Monumento dolus malus abesto*. Nor is this Reading Conjecture only, but warranted by other Inscriptions, where it is thus read at length.

The fourth Inscription runs thus:

D. M.
M. AUR. TIMOCRATI. ET
SAENIA. EUTICHIS. ET
TIMOCRATES. FILIUS. FE
CIT. LIBERTIS. LIBERT
POSTERISQUE. EORUM
H. M. D. M. A.

In *English* the meaning is this:

To the Gods Manes. Sænia Eutyichis, and Timocrates her Son, erected this Monument for M. Aurelius Timocrates, and for their Freed-men and Freed-women. Let there be no fraud about this Monument.

The fifth Epitaph is in these Words:

D. M.
P. AELIUS. TROFIMUS
FECIT. SIBI. ET
LIBERTIS. LIBERTABUSQUE
AEORUM. (sic)

To the Gods Manes. Publius Ælius Trofimus erected this Monument for himself, his Freed-men and Freed-women.

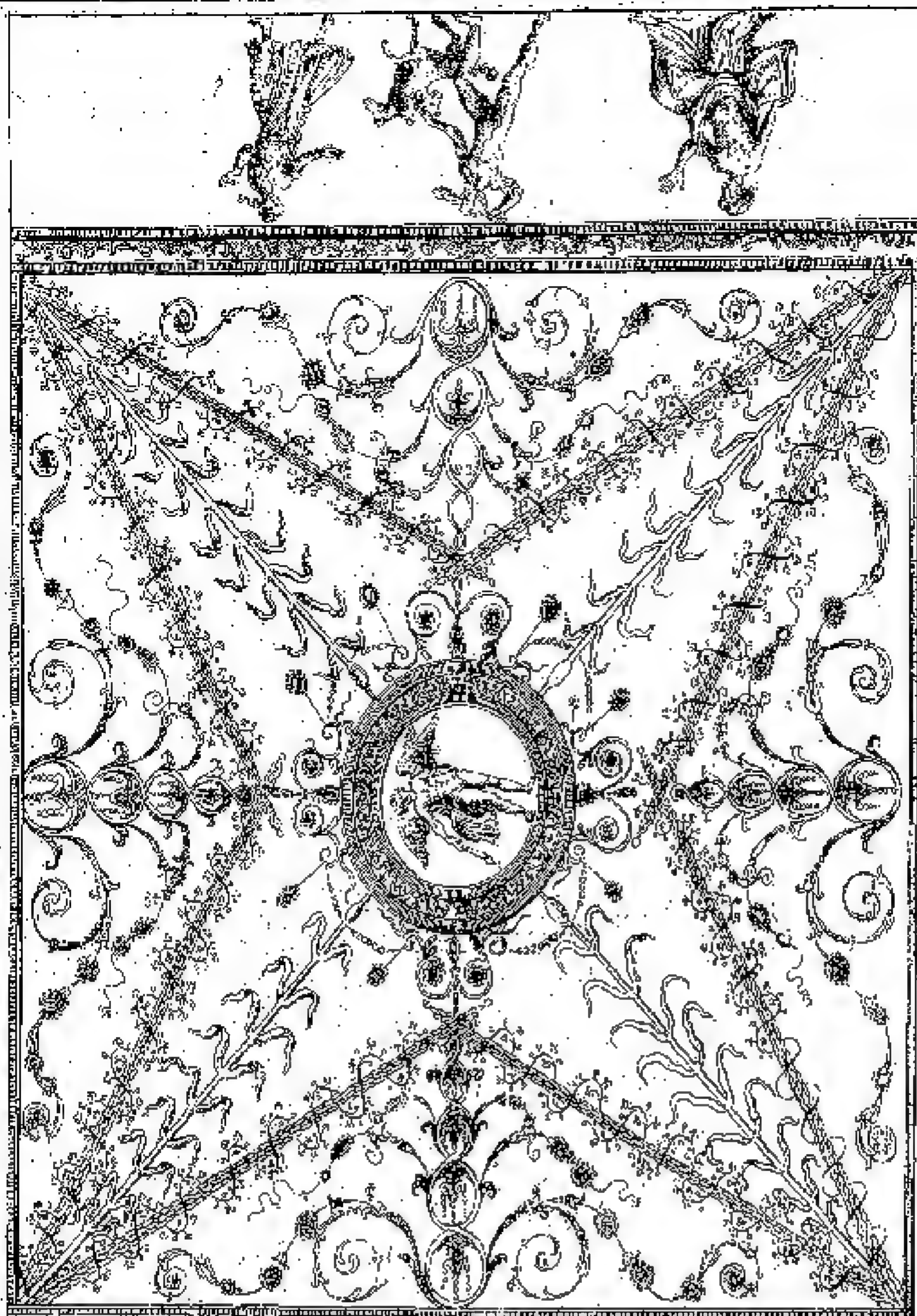
The sixth runs thus:

C. CURTIUS. C. L. LUCRIO. FECIT
SIBI. ET. CURTIAE. C. L. TURANI
DI. LIBERTAE. SUAE. ET. LIBERTIS
LIBERTABUS. SUIS. POSTERISQUE
EORUM. ET. L. COMINIO. HELENO.

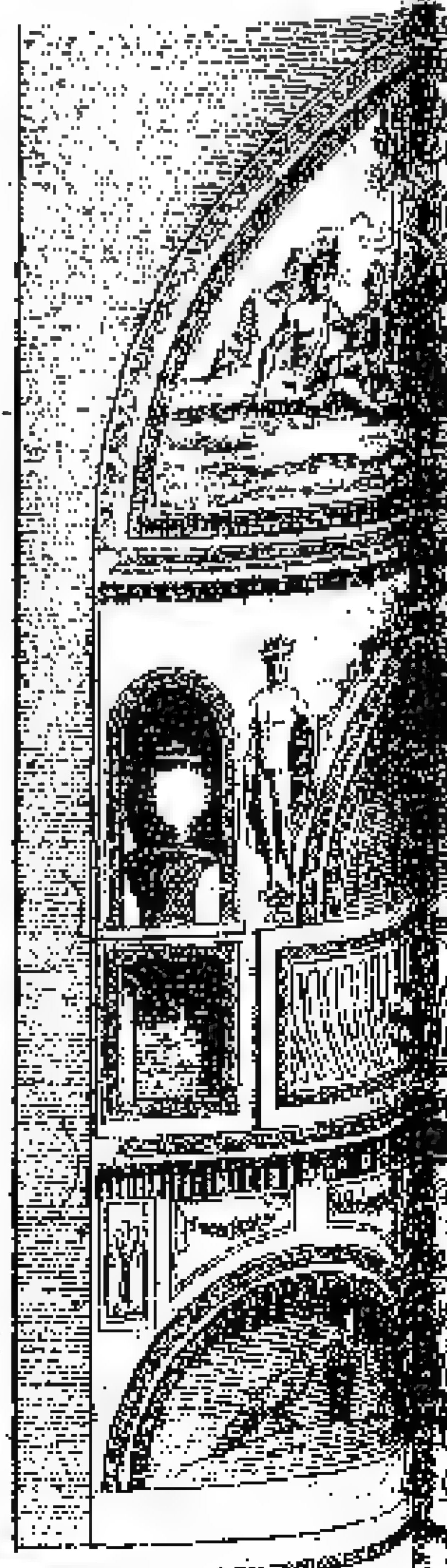
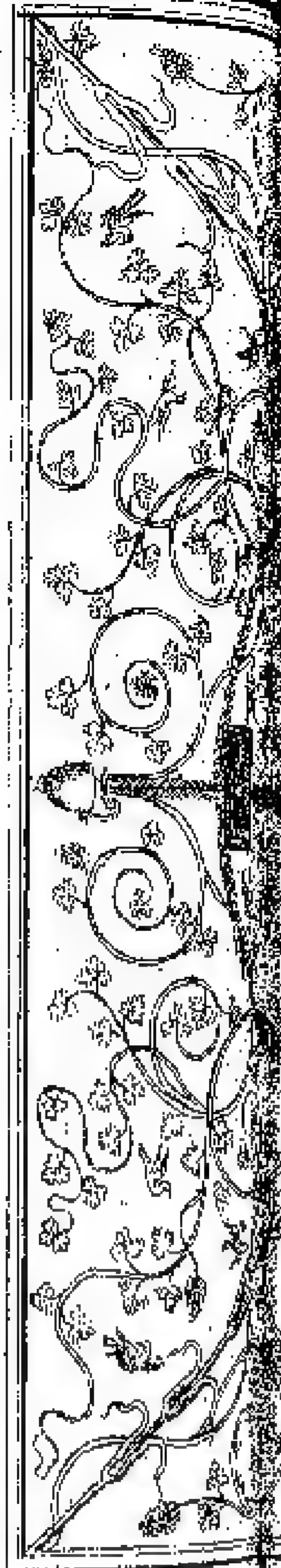
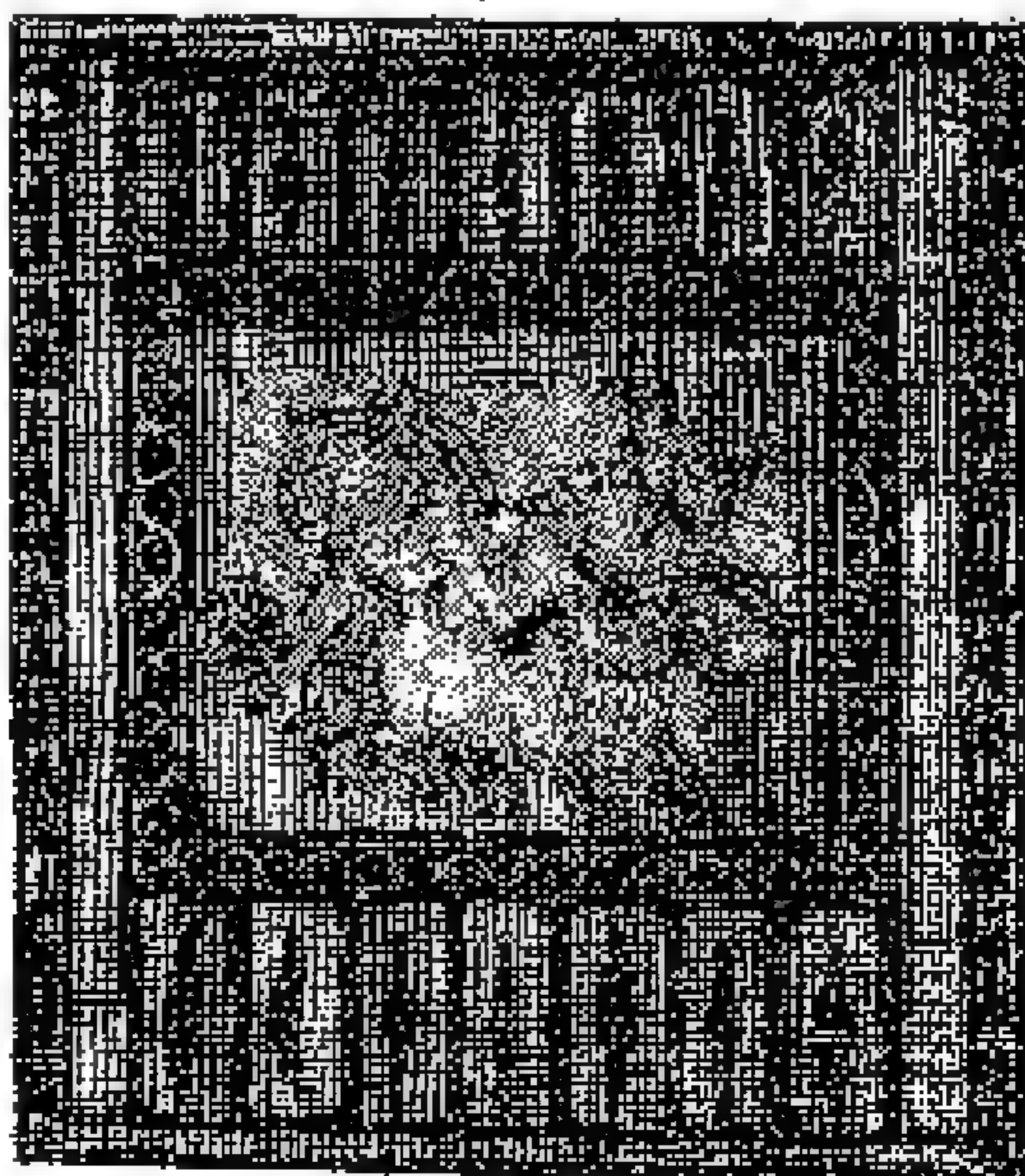
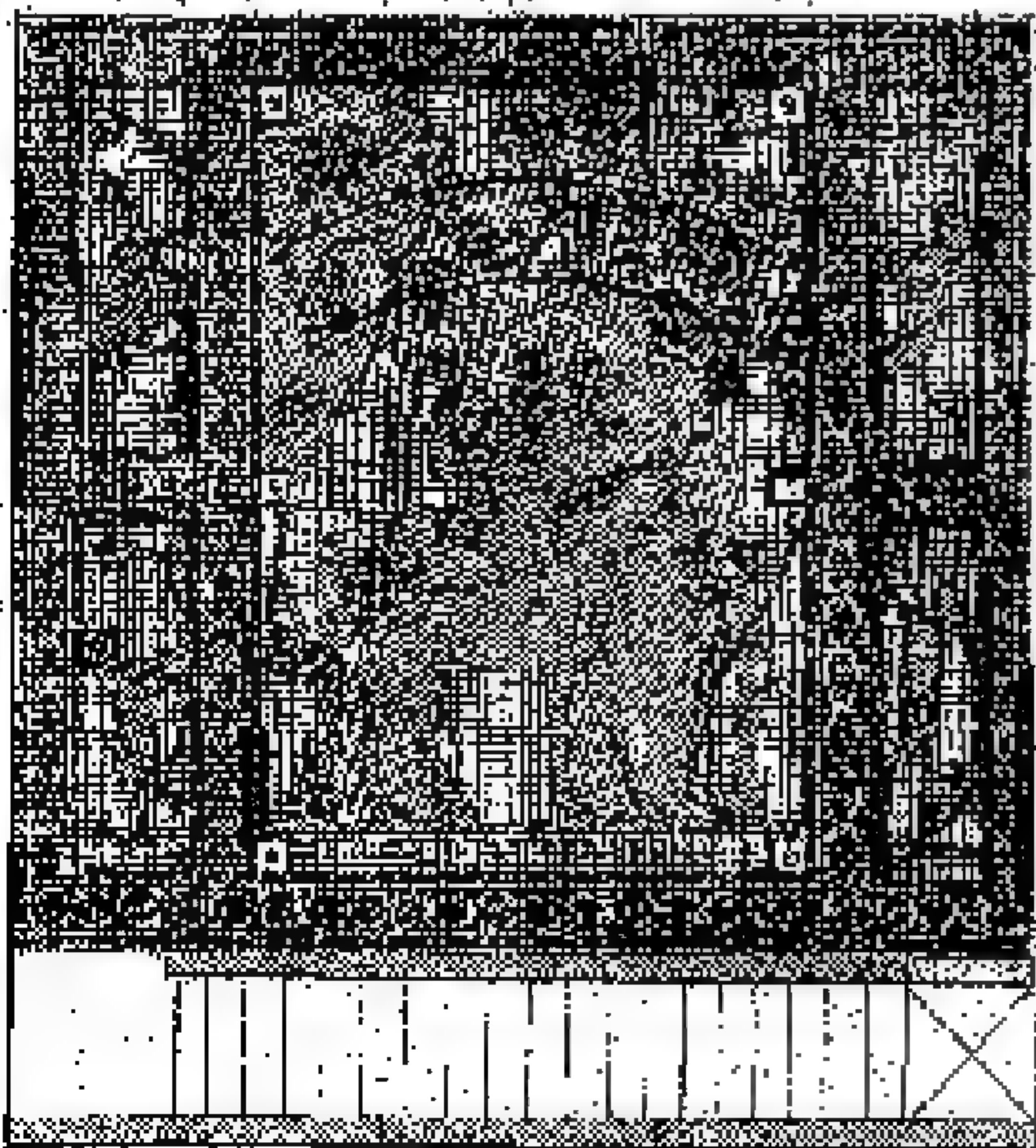
In *English* thus:

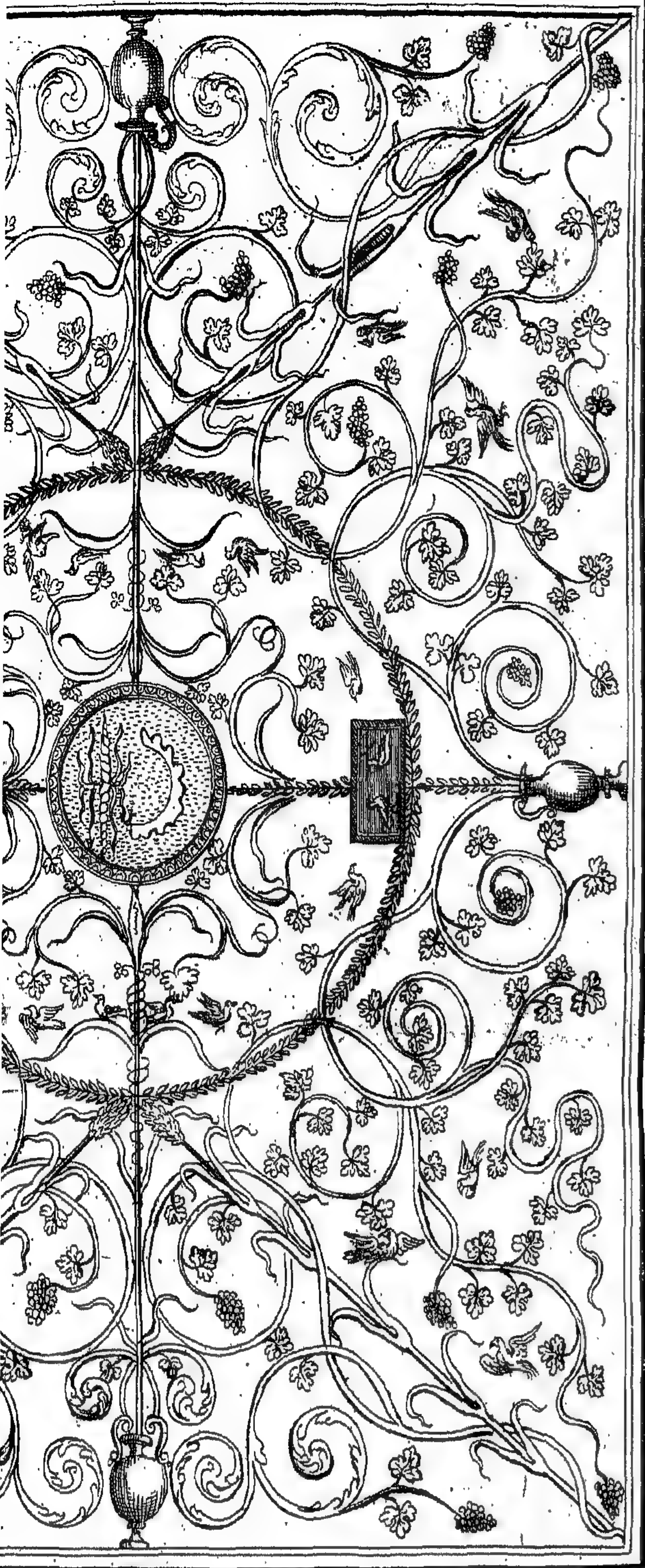
Caius Curtius Lucrius, the Freed-man of Caius, erected this Monument for himself, for Curtia Turanis the Freed-woman of Caius, for his Wife, for the other Freed-men and Freed-women their Descendants, and for Lucius Cominius Helenus. All the Persons express'd in these Epitaphs had a Property in the grand Hypogæum in the *Villa Corfinia*.

III. The inner Front of the second Chamber is in the Form of the *Columbaria* above-mention'd, above which is seen an Antique Piece of Painting, which represents, according to *Bartoli*, certain Souls of the Dead descending from Heaven to Earth, agreeable to the Opinion of the *Gentiles*. Not far from these Souls is Fate, exhibited in a human Form, writing in a Tablet the Names of the Souls sent to Earth, and which the Earth, represented by a Woman sitting, receives,

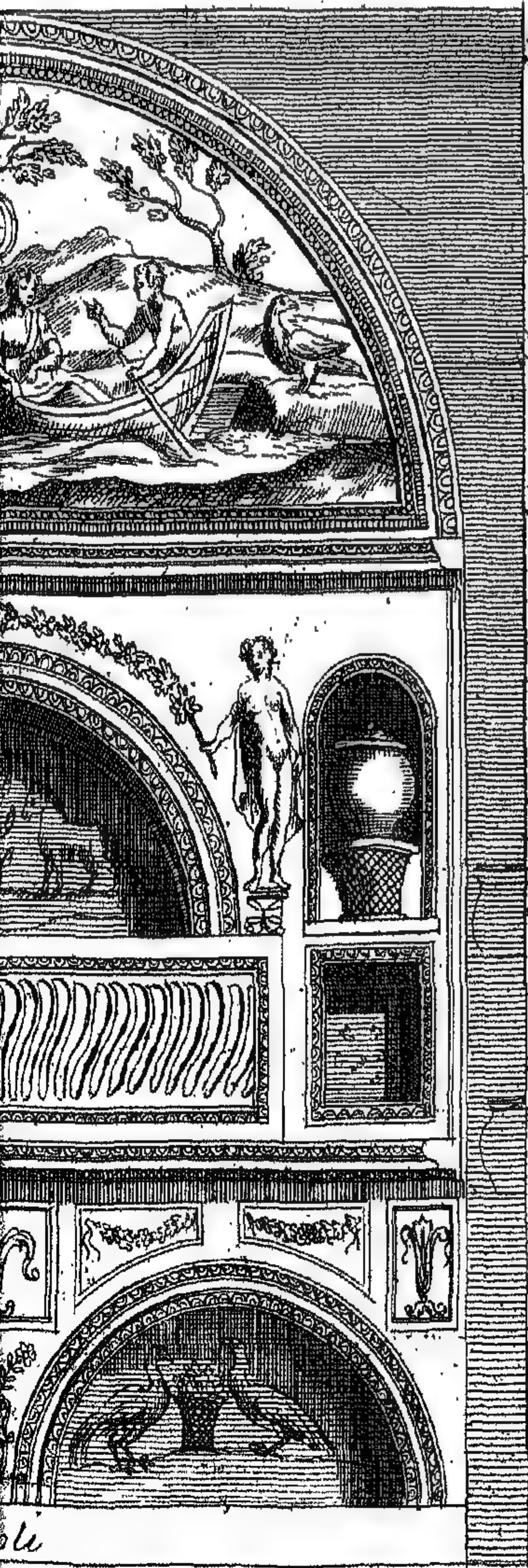


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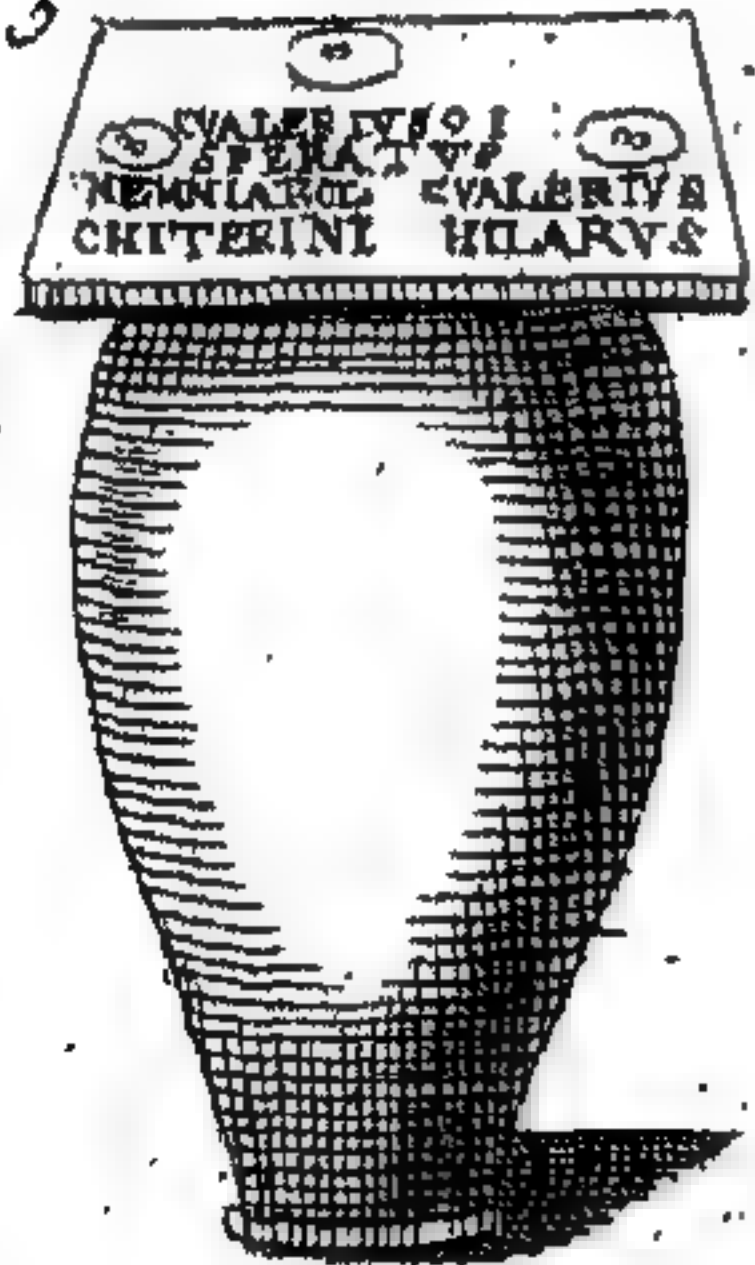
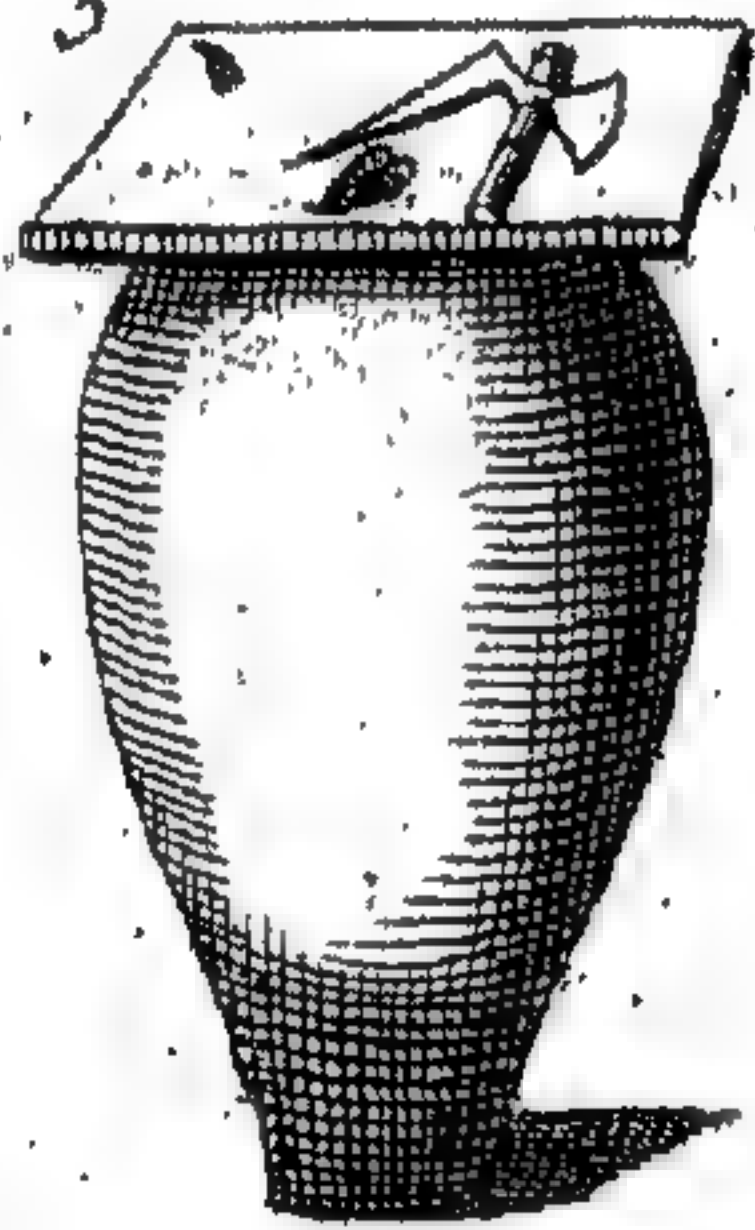




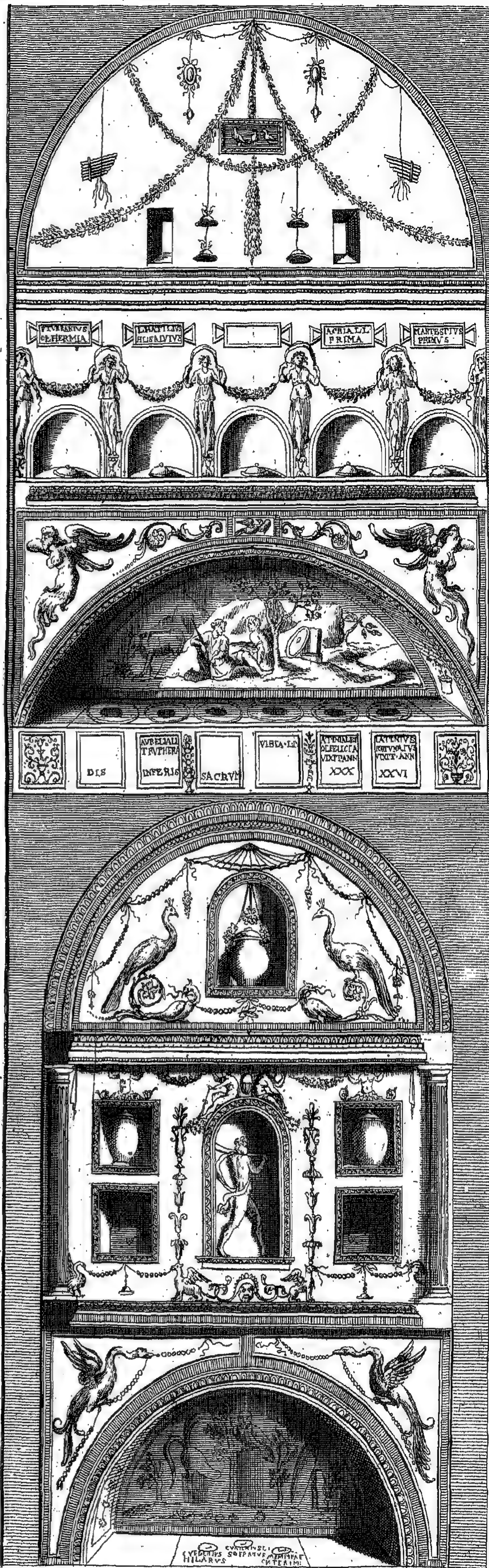
Bartoli



oli



Bartoli



Bartoli



receives, resting her Head upon one Hand. This is *Bartoli's* Explication; but for my part I will not warrant it, the thing appearing to me very obscure. The piece of Painting behind the Woman representing the Earth, may be easily enough understood: For there the four Stages of Man's Life are describ'd, namely Infancy signified by a little Child, Youth by a young Man arm'd with a Shield and Spear, full Age by a Man grown, and old Age by the Figure of an old Man. On the sides of these four Figures, are four Ears of Corn plac'd, of as many different growths, denoting in like manner the four several Ages of Man. But the Painting of this vaulted Chamber, exhibited in the following Image⁹, and having a *Pegasus* in the Center, may serve for a Model for such like Ornaments: But then as it is the meer Caprice of the Painter, we leave it to be consider'd by the Reader, without any Explication.

In this *Hypogæum* there are certain Ways or Passages that lead from one Chamber to another; and in the third Chamber¹⁰ are some Niches with two four-square Urns, and one round one of the larger size between two *Ollæ*. The Inscription of the great Urn in these Words, C. JULI CAESARIS APPAES, is not very intelligible; but it may be the Reading is not genuine.

The fourth Chamber¹¹ seems to have belong'd to some Noble Family. But as almost all the Figures in the Paintings in this Chamber are Children, *Bartoli* thinks this Apartment was the Burying-place appropriated to Children. The upper part is all adorn'd with Pictures, among which are seen two large Veils, and in the lowest of them three small *Genii*, or little Children. On the sides are two Boys of larger Stature, plac'd upon Bases: All which Paintings, *Bartoli* says, are done by an excellent Hand.

Another Chamber of this *Hypogæum* hath the Form of the *Columbaria*,^{PLATE} with Inscriptions upon the *Ollæ* or Urns fasten'd down in Holes, as has been^{III.} already more than once observ'd. In the same Chamber there's some Painting^I in *Fresco*, the Compartments of which are very well done. At the Top of this Painting are two Flutes of *Pan* suspended. There is also in an oblong Tablet a Bird guarding an Urn. Upon the five Urns, call'd *Ollæ*, inserted as is usual in Holes, are certain Nymphs elegantly painted, sustaining a large Festoon; and under an Arch below, some Figures under a Tree, which perhaps are intended to signify the Souls in the *Elysian* Fields, under which are six Urns for Ashes, fasten'd in Holes as before: All these have their Inscriptions, and under them this Clause, DIS INFERIS SACRUM: *Sacred to the Infernal Gods.*

The following Front² exhibits three Urns, and some capricious Pieces of Painting beside, which I leave the Reader to observe.

IV. The following Image³ exhibits the Painting of the Roof, that belongs to the first Chamber in the preceding Plate. 'Tis a sort of Garland made of Vine Branches, and may very well serve for a Model to copy after. In the Center are represented a Bow and Thunderbolt; here are also two Birds exhibited guarding an Urn. In one of these Chambers there's a round Hole, with a piece of Marble of the same Size to stop it up: The Epitaph inscrib'd in Form of a Circle, shews it to be the Sepulchre of a certain Girl, whose Name was *Charis*. The Words are these: D. M. SACR. CHARIDI. CALERIA. MACARIA. ET. NICEPHORUS. FILIAE. The Meaning of which is, 'That *Caleria Macaria*, and *Nicephorus*, erected this Monument for their Daughter *Charis*, to the Gods *Manes*.

At the Foot of the Plate there's a small Pasture represented,⁴ with Oxen and Goats feeding therein: Near which are three of those *Ollæ*, or Urns⁵, that we so often meet with fasten'd in Holes. Two have Inscriptions over them, and what's remarkable, that in the middle has three Epitaphs, which signifies

that there are the Ashes of three Persons therein. In the Painting of another Chamber there's a large Sepulchre, or *Sarcophagus*, together with a Picture in an Arch, where there's represented a Boat⁶ manag'd by two Men. At the bottom are full Baskets guarded by Birds.

7 The following Image⁷ exhibits the Painting of an Arch-Roof very elegantly done; but better observ'd with the Eye than describ'd. At the bottom of the Roof on one side is represented the *Trojan* Horse upon Wheels, and drawn by Men and Women; before which is an Amazon, as it were to stop or restrain its Course. Yet more advanc'd is an armed Man, perhaps *Simon*, who turns about as if to exhort them to continue their March. On the other side of the Roof is *Hercules* bringing the Dog *Cerberus* from Hell. There are also two other Figures; but not easy to be distinguish'd.

8 Next to this come two Pavements of Mosaick Work in black and white; in one of which is represented *Bacchus*⁸ on Horseback, with a Goblet in his Hand as if he was going to drink out of it. Besides other Figures in this Pavement, one may observe four Animals, the Lion, the Bull, the Tiger and the Goat. The other Pavement⁹ represents the Rape of *Proserpine* by *Pluto*, who carries her off in his Char and Four. Another larger Pavement of Mosaick Work, ' compos'd of different Colours, but the Ground white, is remarkable for the Singularity of the Design, and the Elegancy of the Work. Under this Pavement is represented a piece of Painting² found in the same *Hypogæum* under a Stair-case. In this are three Niches, which resemble Holes in a *Columbarium*, in each of which Niches are two Urns fasten'd in Holes, with each of them a Cover. Over the Nich in the middle is read this Inscription.

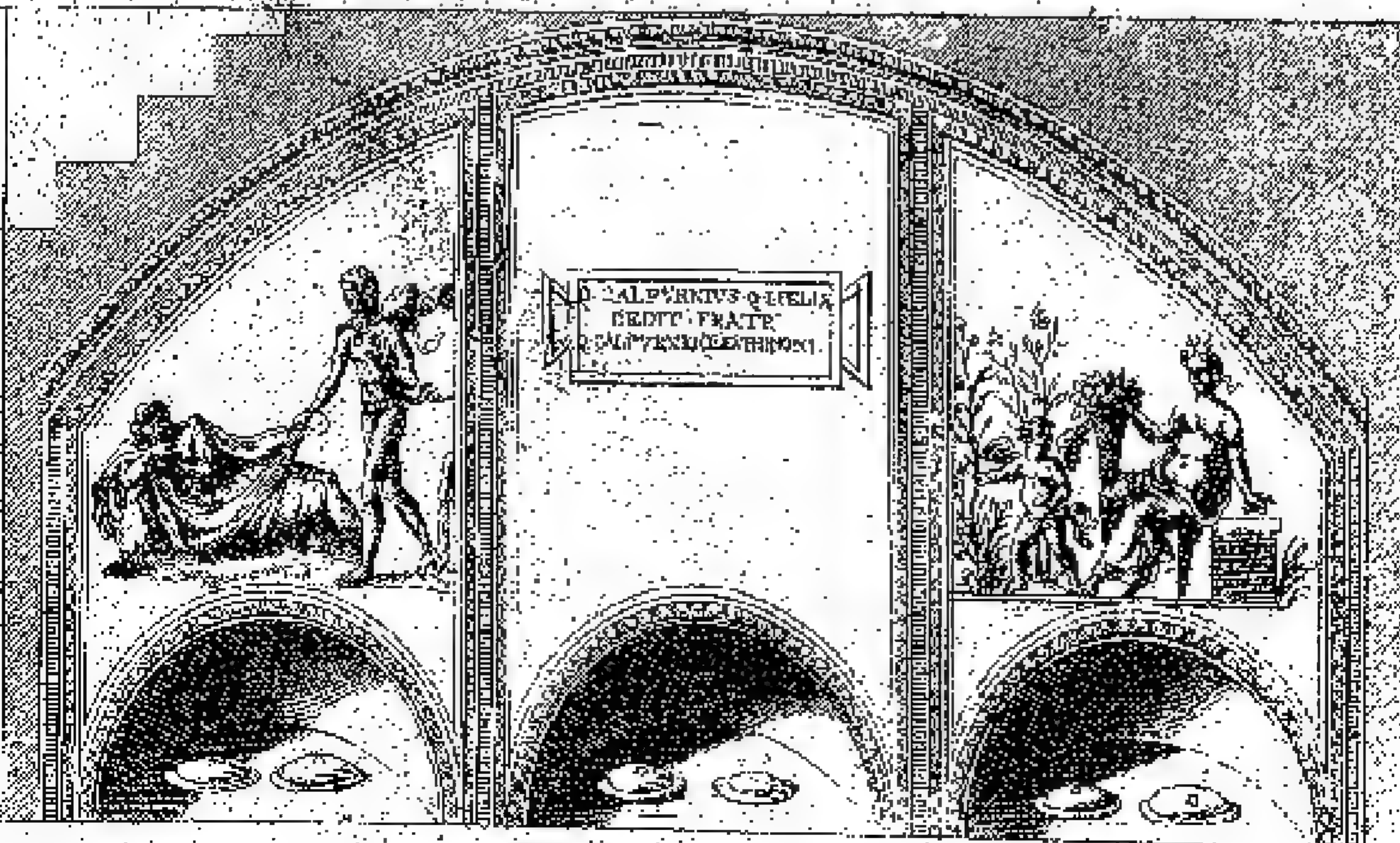
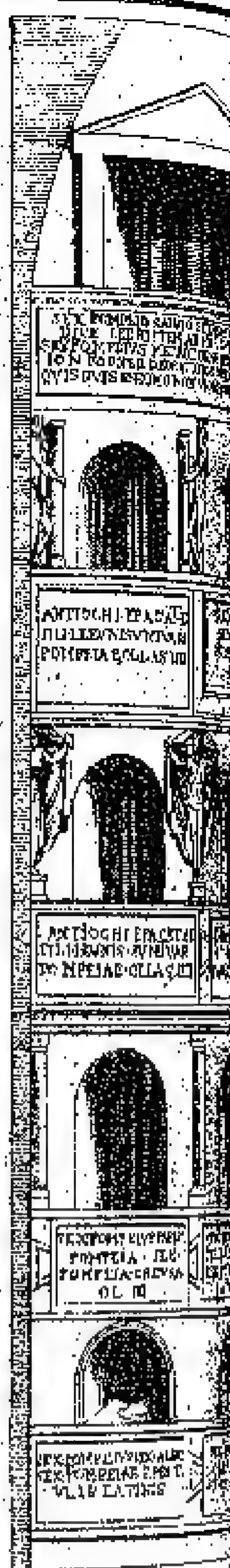
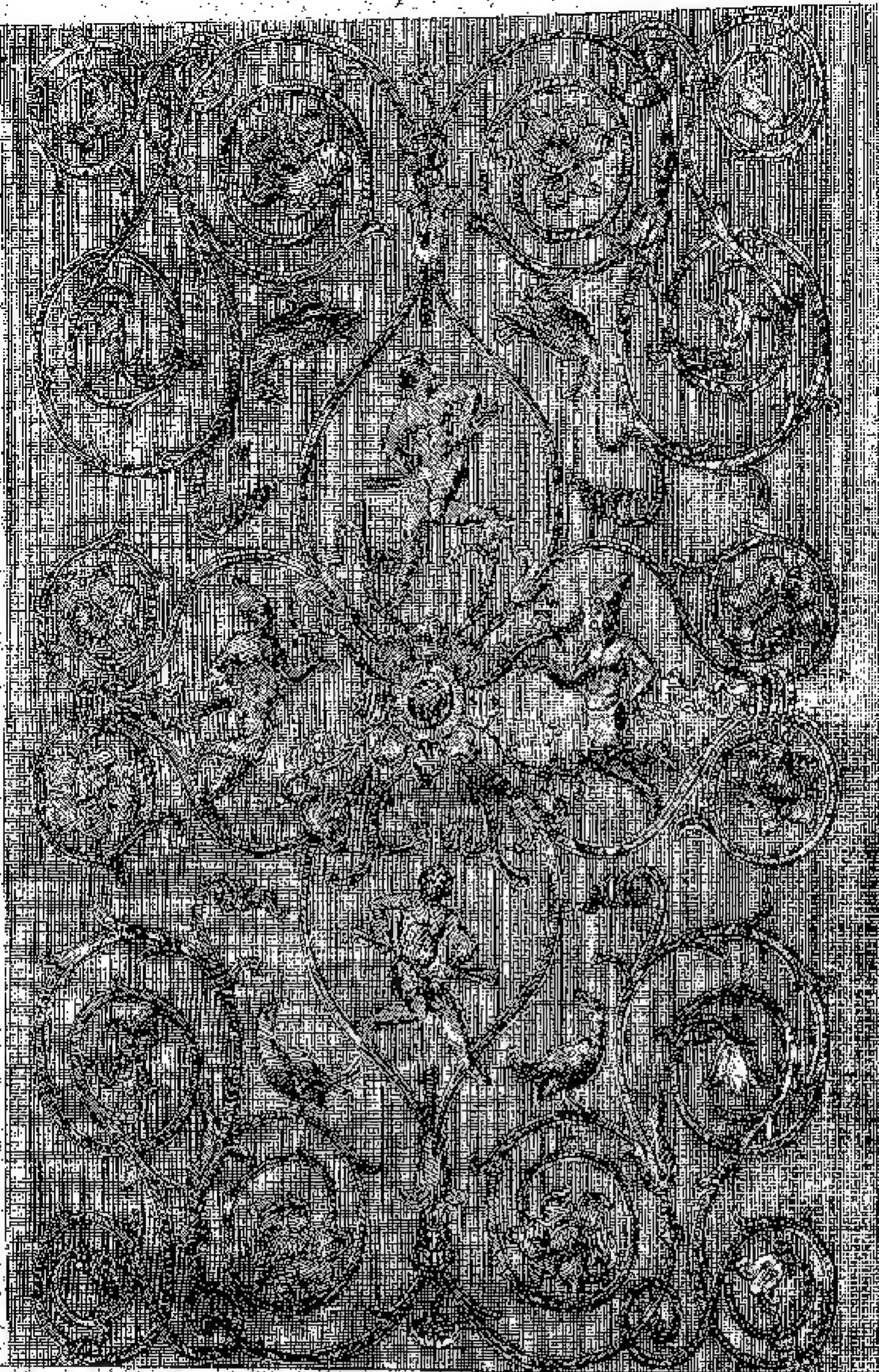
PLATE
IV.

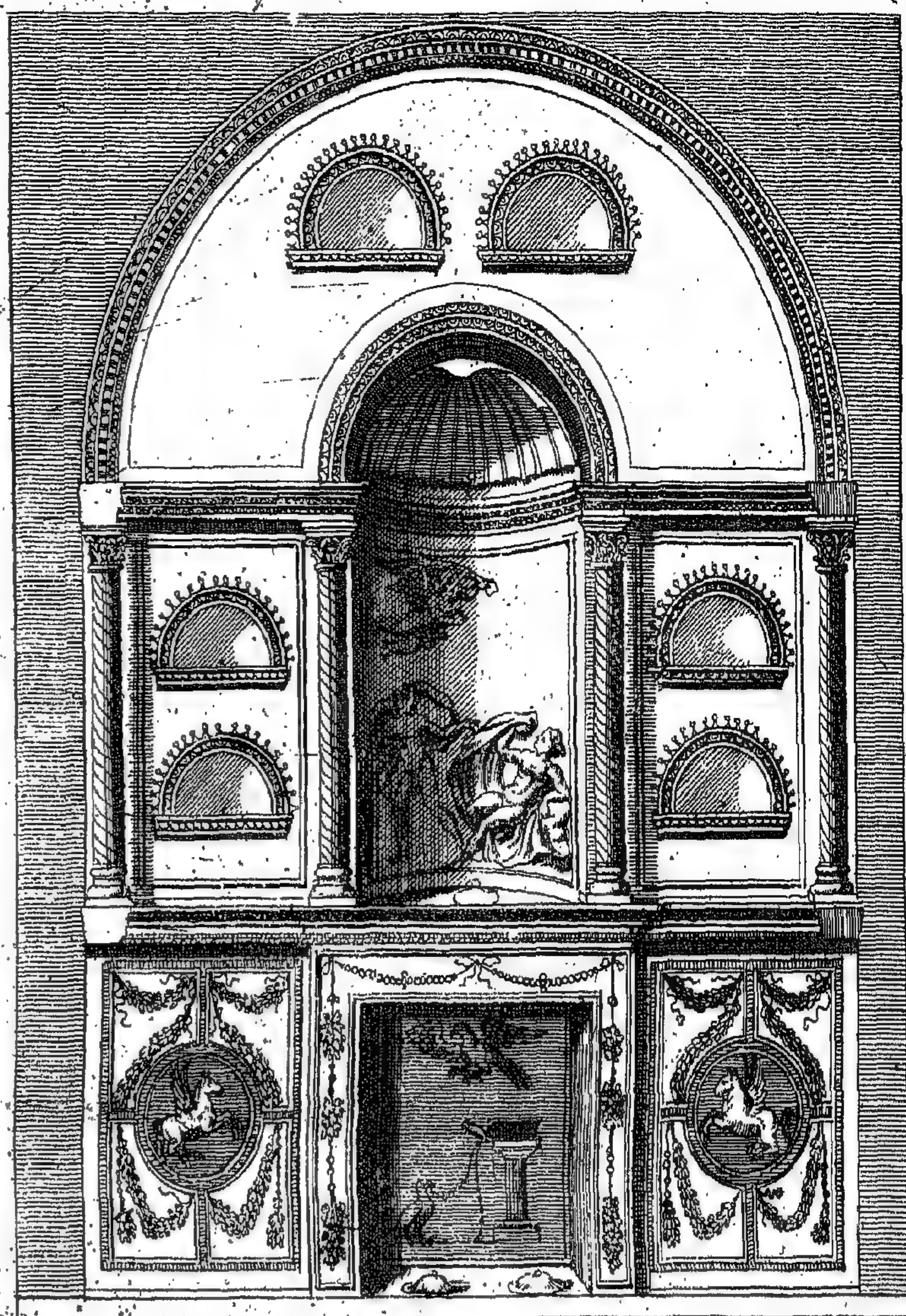
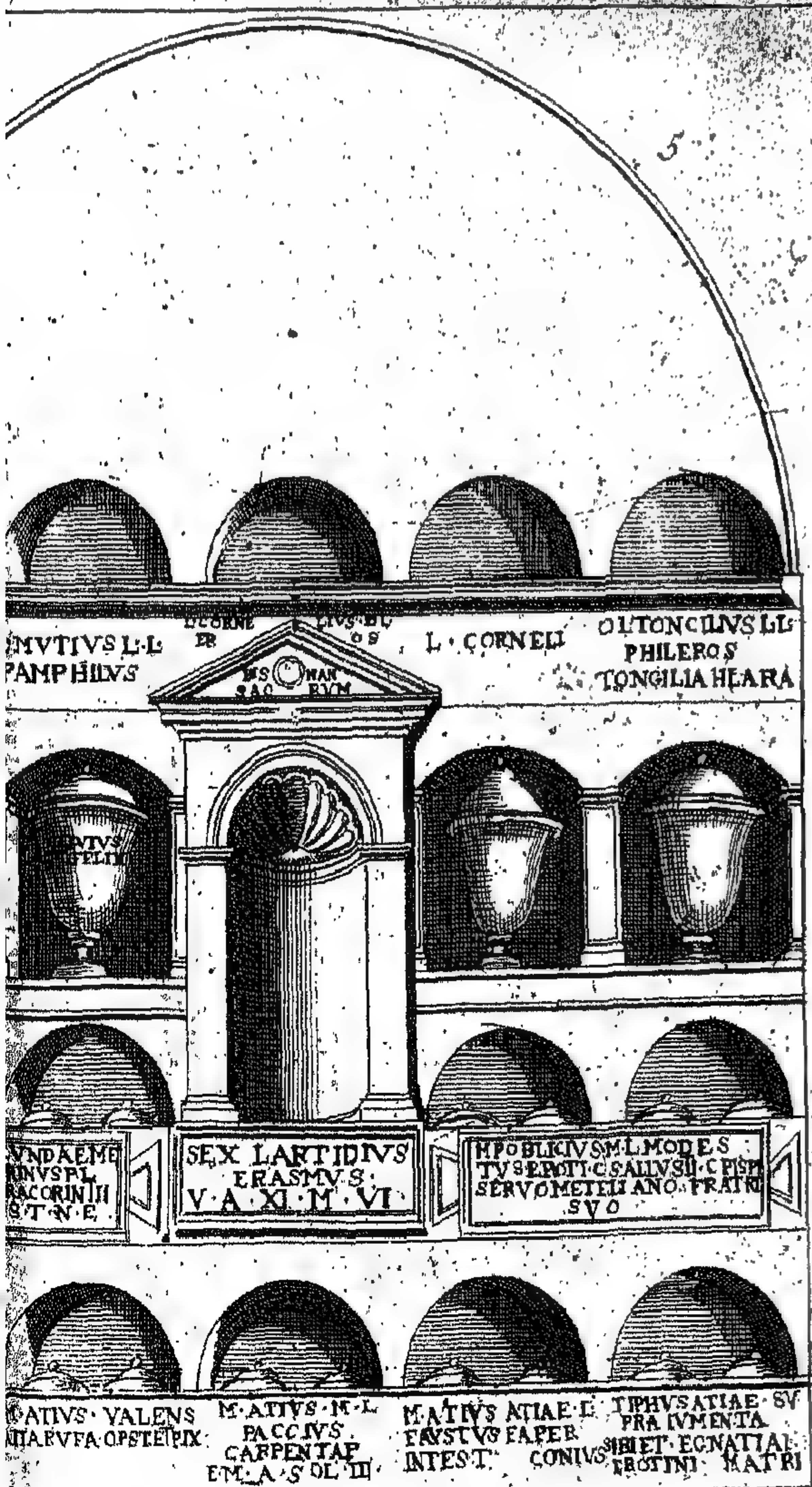
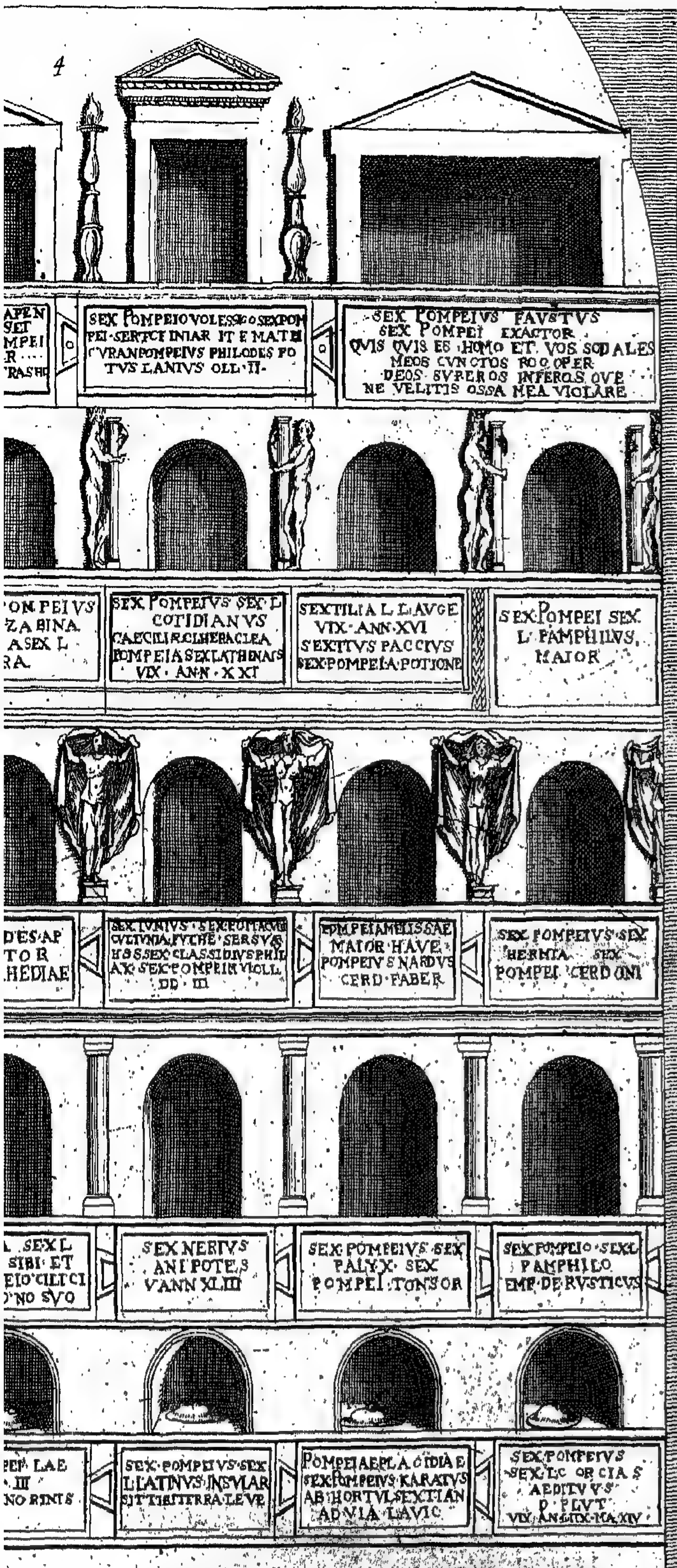
Q. CALPURNIUS. Q. L. FELIX
DEDIT. FRATRI
Q. CALPURNIO. Q. L. EUPHEMONI

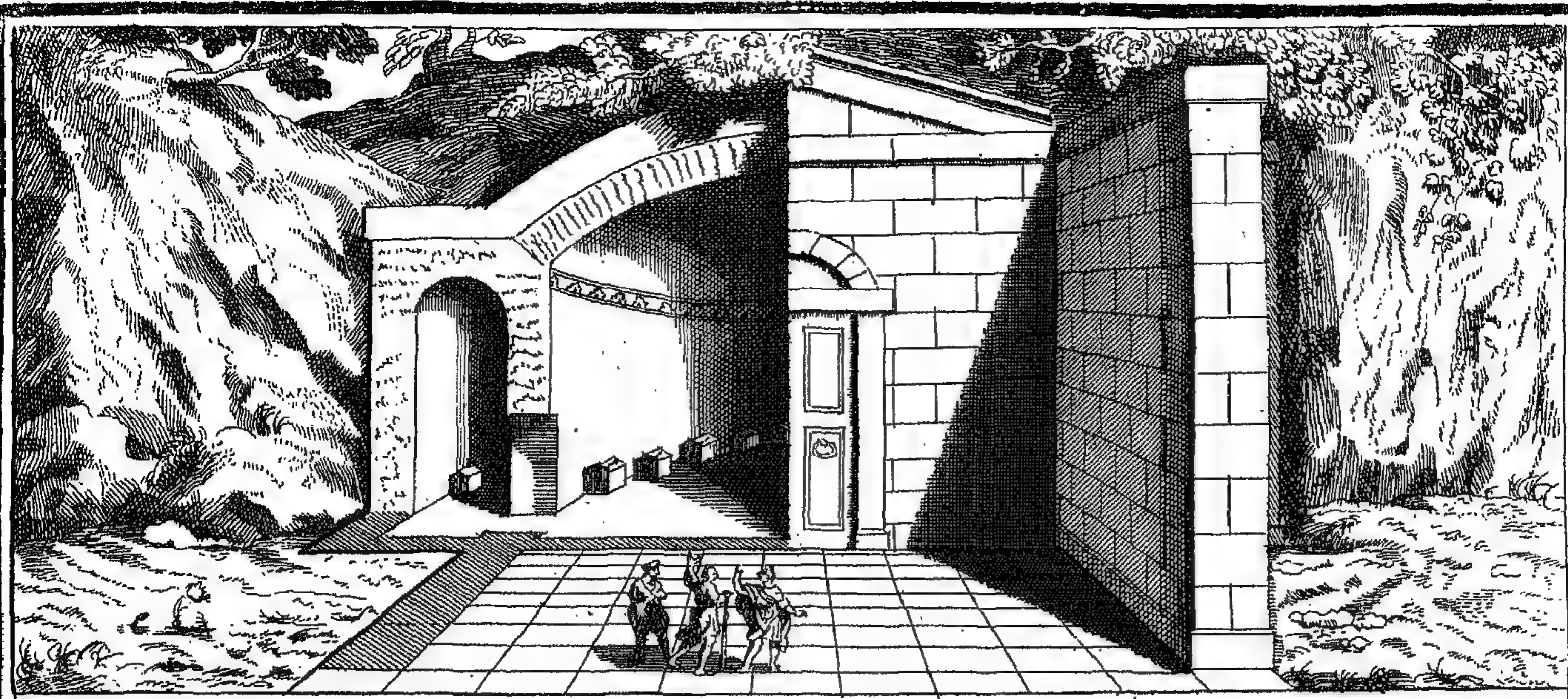
The Meaning of which is, ' That *Q. Calpurnius Felix*, the Freed-man of *Quintus*, gave this Burying-place to *Q. Calpurnius Euphemon* the Freed-man of *Quintus*. On one side of the Inscription is *Venus* represented sitting, and holding in her Hand a *Cornucopia*. On the other side is *Hercules* with the Lion's Skin upon his Head, and pulling a Woman asleep by her Garments; perhaps dead *Alcestis* which he fetched from Hell.

3 This Plate contains also the Paintings of two Chambers in the *Hypogæum* of the *Villa Corsinia*³, together with some Ornaments, which I cannot say much to. And thus have I given the Reader a Description of this magnificent *Hypogæum*, or subterraneous Sepulchre; of which sort there were many more. The *Mausolea* or Sepulchres built above-ground had also the *Columbaria*, a great number of which *Mausolea* are found at *Rome* or elsewhere, tho' not of equal Magnificence.







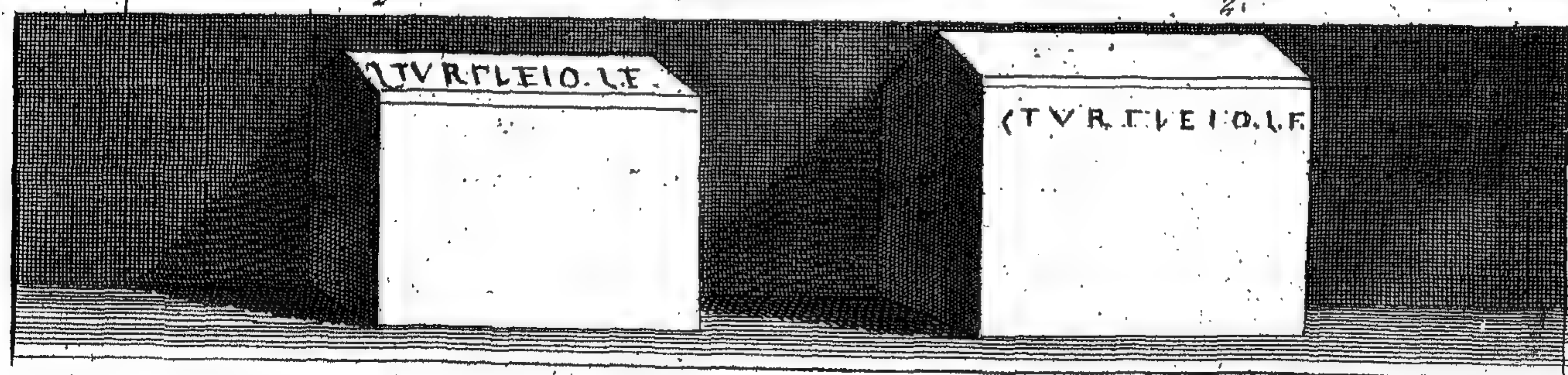


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| | | | | | |
| CALLISTHES | CHRESTVS | PANDAS | TOYANOC | IVIVS | AVGV |
| CASARVENAT | ARPVSCAESAR | AMLAON | QZAIET | AVOV | STAPY |
| TONBORVNCTOR | ABAOHXAIRE | CTTOS | OKVS | MEDIVS | TABVLARIVS |
| OCVLARISH | CTIVSE | ALLIALLANVS | ARIES | SCARPHVS | LO SIME |
| | | | | | |
| PETRONIVS | P. L. | PETRONIVS | P. L. | P. L. | P. L. |
| ALEXSA | P. L. | FELIX | AVO | SER | PAS |
| PETRONIA | P. L. | MARTA | PRISCI | CONDIS | IVLI |
| | | | | | |
| NEA | CL | CIVIVS | KDEIVSM | MINDIVS | EROS |
| INCUNDA | AVO | AGAMCOPTATO | IVIVS | CIVIVS | OSTIARVS |
| | | | | | |
| PETRONIVS | P. L. | STACTVS | DO | AVG | VNCTOR |
| POSTP | PACEROS | PROPRAC | RESIT | TI | HAEC EST |
| | | | | | |
| DEIANVARIEVER | N | CESTVS | CL | PROS | CHARACTERI |
| SABSVITIANX | C | AVG | MINISTR | CERDON | TI CAESARIS |
| DIERXCE | FE | IT | EVIT | FABR | A TABVL |
| CVS | CONIVG | ELVS | FEDISEQ | FRIDIANO | DELICIVM |
| | | | | | |
| PETRONIVS | P. L. | ACVTVS | ET | SERGIA | NOMAS |
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| TIIVIVS | TI | AVO | SER | APOTIONE | O H S S |

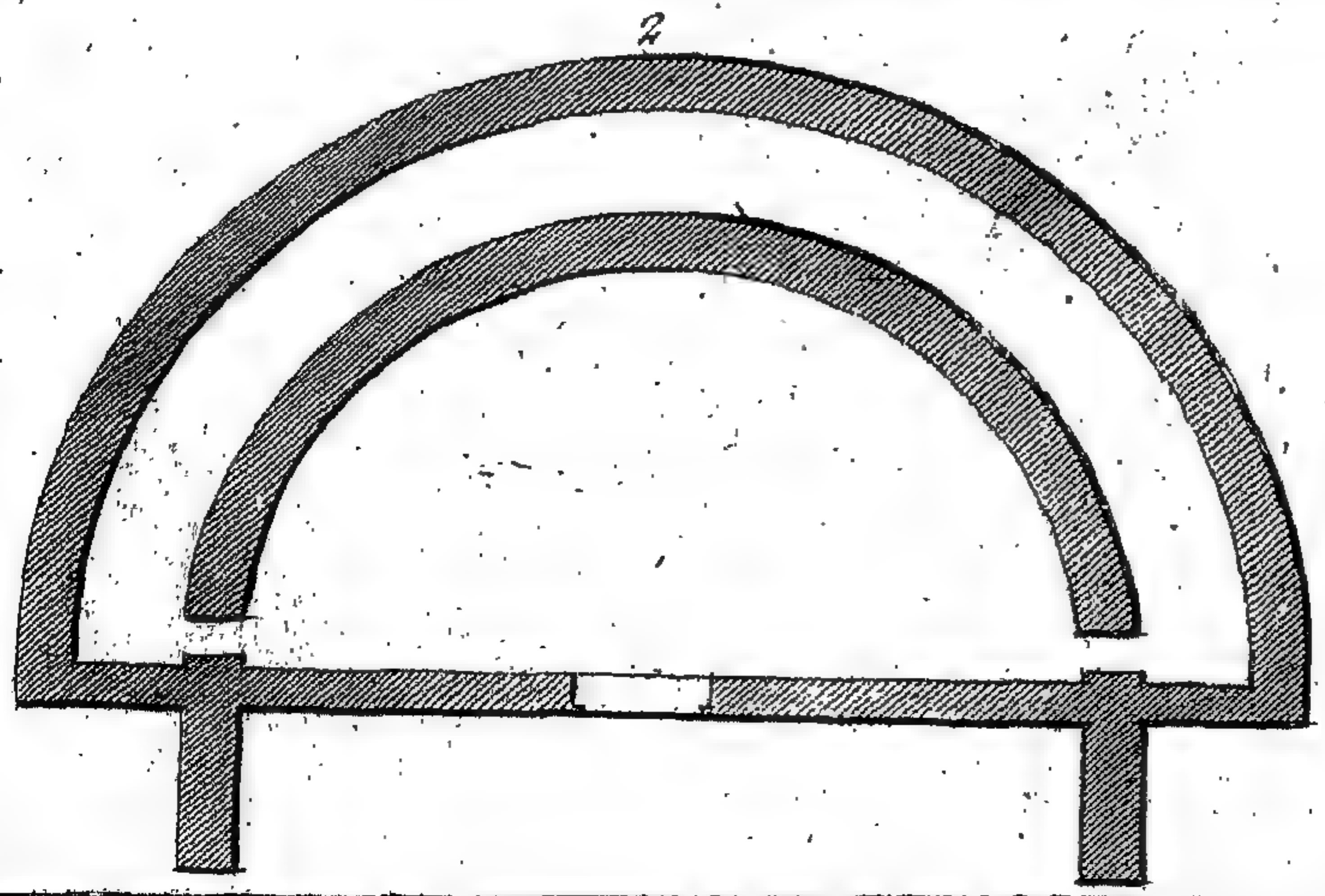
2

Bartoli

2



I. I. O. V. C. P.
C. P. O. V. P. M. P.
M. P.
C. N. P. O. V. R. I. O.



Q. I. O. V. R. I. O. A. P.
C. P. O. V. R.
A. P. O. V.
F. O. V. R. I. O. M. E. C. F.

C H A P. V.

I. A remarkable Sepulchre of the Domesticks of Sextus Pompeius. II. The Sepulchre, and Columbaria of the Officers of the Emperor. III. The Sepulchre of the Furian Family.

I. **T**HE following Front of a Sepulcher ⁴ was found in the *Via Appia*, is ⁴ fashion'd like the *Columbaria*, and is a magnificent Structure, and contains the Sepulchral Urns of Freedmen, Slaves, and other Domesticks of the House of *Sextus Pompeius*. Among these there's one call'd *Triclinarius*, whose Office was to look after the *Triclinium*, or Dining-Room. Another is call'd the *Exactor* of *Sextus Pompeius*, that is to say, the Steward, or he that receiv'd the Rents. Another has the Title of *Sumptuarius*, whose Office was, doubtless, to take Care of, and direct the Expences. Another is styl'd *à Potione*, which is as much as to say Cup-bearer: Another *à Cubiculo*, which signifies him that had the Care of the Bed-Chamber: Another, *Tonsor*, whose place was probably to cut and look after his Master's Hair: Another, *ab epistolis latinis*, or the *Latin Secretary*; besides which there was also a *Greek Secretary*. Another is call'd *ab hortulis Sextianis ad viam Lavicanam*, that is to say, the Gardiner that had the Care of the Gardens in the *via Lavicana*. The first Epitaph in this Sepulchre ends with this Prayer: 'I conjure you by the *Stygian Gods*, whosoever you are, 'not to violate our Bones: *Rogo per Deos Stygios ossa nostra quisquis es homo non violes, non trabas hoc loco*: And the third Epitaph with this: 'I conjure thee by 'the Celestial and Infernal Gods, whoever thou art, and all you my Compani-
'ons, not to violate these Bones of mine: *Quisquis es homo, & vos sodales meos cunctos rogo per Deos superos inferosque ne velit ossa mea violare*.

II. The next Image ⁵ and the first of the following Plate exhibit two *Colum-⁵ PLATE
baria* found at *Rome*, not far from the *Porta Capena*. These were built for Ar-^{V.}
tifans, as the Titles of *Faber* and *Carpentarius* found in the Epitaphs seem to im-
port; the latter of which was probably him that made the Cars call'd
Carpenta. The *Columbaria* in this Plate have some very curious Inscriptions;
and it appears that most of them were for the Domesticks and Artificers of *Au-
gustus*: For one is call'd *Venator*, or Huntsman; another *Tonsor*, or the Hair-
cutter; and another *Unctor*, or he that anointed his Master's Body. There are
also among them two Oculists, one of which is call'd *Medicus ocularis*, and the
other *Medicus ab oculis*. *Caius Julius Phronimus* was the *Greek Library Keeper*,
as the Inscription *a Bibliotheca Græca* denotes. There was a *Greek Secretary*,
and a *Latin* one, *ab Epistulis Latinis*, and *ab Epistulis Græcis*; which Reading of
Epistula for *Epistola*, very frequently occurs in Inscriptions. Another is call'd *Au-
gusti faber à tabernaculis*, or the Emperor's Tent-maker; and another *Faber à
tabulis*. The Character of *Primarius* was given to *Tiberius's Footman*, or *Pedise-
quus*; and *Tiberius Julius* was his Cup-bearer, *à potione*. The last Epitaph but
two is worth Observation.

Q. FULVIUS. Q. L. STASIMUS
FELICULA. STASIMI
DELICIUM.

The Sense of which is, 'That it is the Sepulcher of *Quintus Fulvius Stasimus*,
'the Freed-man of *Quintus*, and of *Felicula*, who was the Darling of *Stasimus*.

The Word *Delicium* very often occurs in Epitaphs, as does also the Word *Margarition* sometimes, which is likewise a Word of Tenderness.

Among the Epitaphs of this Plate there's one where *Januaria* is call'd *Verna Caesaris*, which signifies a Female Slave born in the Emperor's House. These were sometimes buried with their Masters, but not so often as their Freed-men and Freed-women were, whom we find in a thousand places buried with their Masters, as we learn by Inscriptions.

III. This Plate likewise exhibits the Plan and Front, together with the Urns and Epitaphs of the Sepulchre of the Family *Furia*, found in the Year 1665, in the Waste of the *Camalduli* in the *Tusculan* Mountain near *Frescati*. The whole is very simple, and the Urns are made in fashion of Coffers, whose Covers are sharp-bottom'd. This Monument is of the most antique that we meet with in *Italy*, as appears by the Character of the Epitaphs. The Inscription upon the two Urns is not very legible; nevertheless I take this to be the most probable Reading: *L. Turpleio Lucii filio*; and that *Turpleius* is here put for *Turpilius*, which was the Name of a *Roman* Family. The other, I also think, ought to be read, *Quinto Turpleio Lucii filio*. All the rest of the Inscriptions belong to the *Furian* Family; the first of which is *Quinto Fourio Auli filio*, where *Fourio* is put for *Furio*, after the manner of the ancient *Romans*; the second *Caio Fourio*; the third *Aulo Fourio*; the fourth, *Fourio Marci filio Caii filio*, signified by these Letters *FOURIO M. F. C. F.* and not *Furio Marci filii curare fecit*, as *Bartoli* has thought it. But this Inscription, the Characters of which are better cut, is of a later Age. On the other side the first Inscription is *Publio Fourio Caii filio*; the second, *Caio Fourio Marci filio*; the third, *Marci filio*, or *Marco Fourio*; and the fourth, *Cneio Fourio*.

C H A P. VI.

I. *Sepulchral Urns for the Ashes, round. The Urn of Alexander Severus.* II. *A singular Urn wrapt in Amiantus.* III. *Other round Urns.*

I. **T**HE proper place to speak of those Sepulchral Urns, such a great number of which occur every where in Cabinets, is here. Among these we find some of a round Form, and others four-square, and those too in much greater number; not that they were more in use, but have been better preserv'd, as being more adorn'd with Bass-Reliefs than the round ones. We shall first speak of the round ones, and from thence proceed to the square. What therefore we begin with shall be a singular Vase in the *Barberine* Cabinet, taken from the Sepulchre of the Emperor *Alexander Severus*, and his Mother *Mammea*, which Vase is full of Ashes. This Vase is one precious Stone, adorn'd with Figures in Bass-Relief of excellent Workmanship. It has two Handles, as may be seen in the Image. The Story it represents is all mysterious: For there 'appears *Leda* with a Swan, and before her *Jupiter* in his own Form: A *Cupid* also with a Bow in his Hand flies over *Leda* as she sits with the Swan; and a young Man takes *Leda* by the Hand. 'Tis no easy thing to guess what the other Figures signify, or what Relation this Story has to the Ashes of *Alexander Severus*. It's therefore not improbable that they took the first precious Vase they found to deposite the Ashes in, without regard had to the Work upon it. The bottom of the Vase without



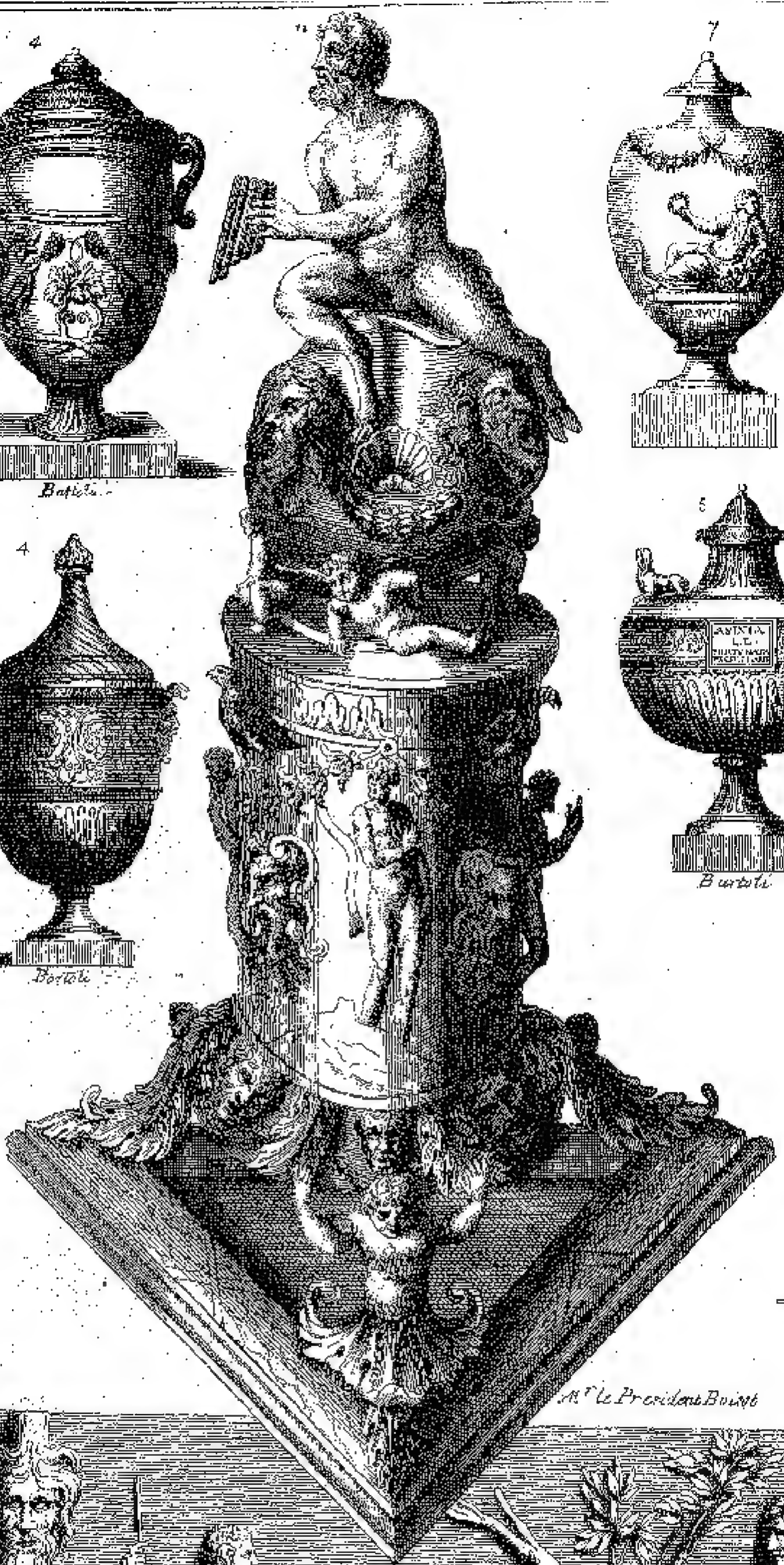
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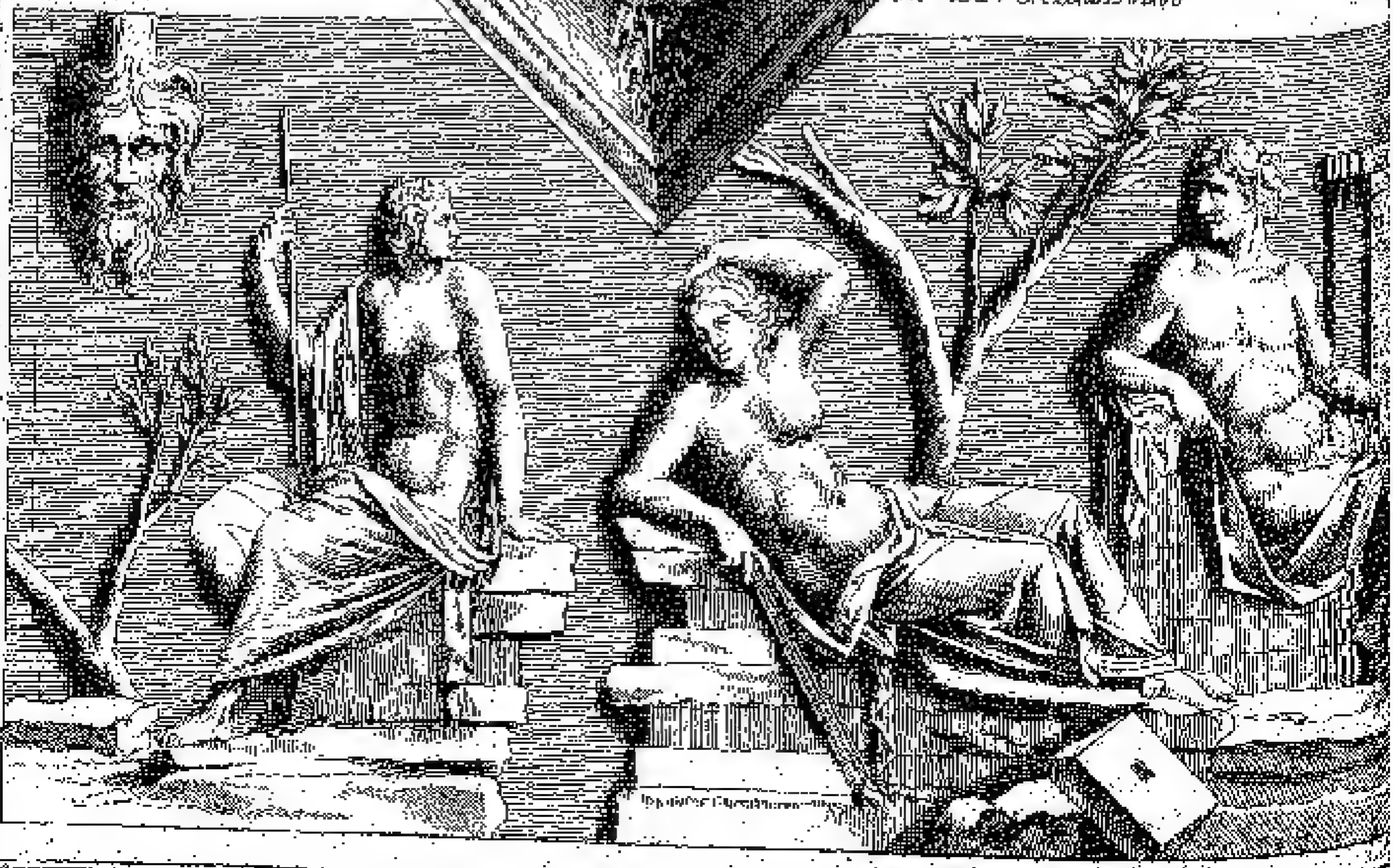
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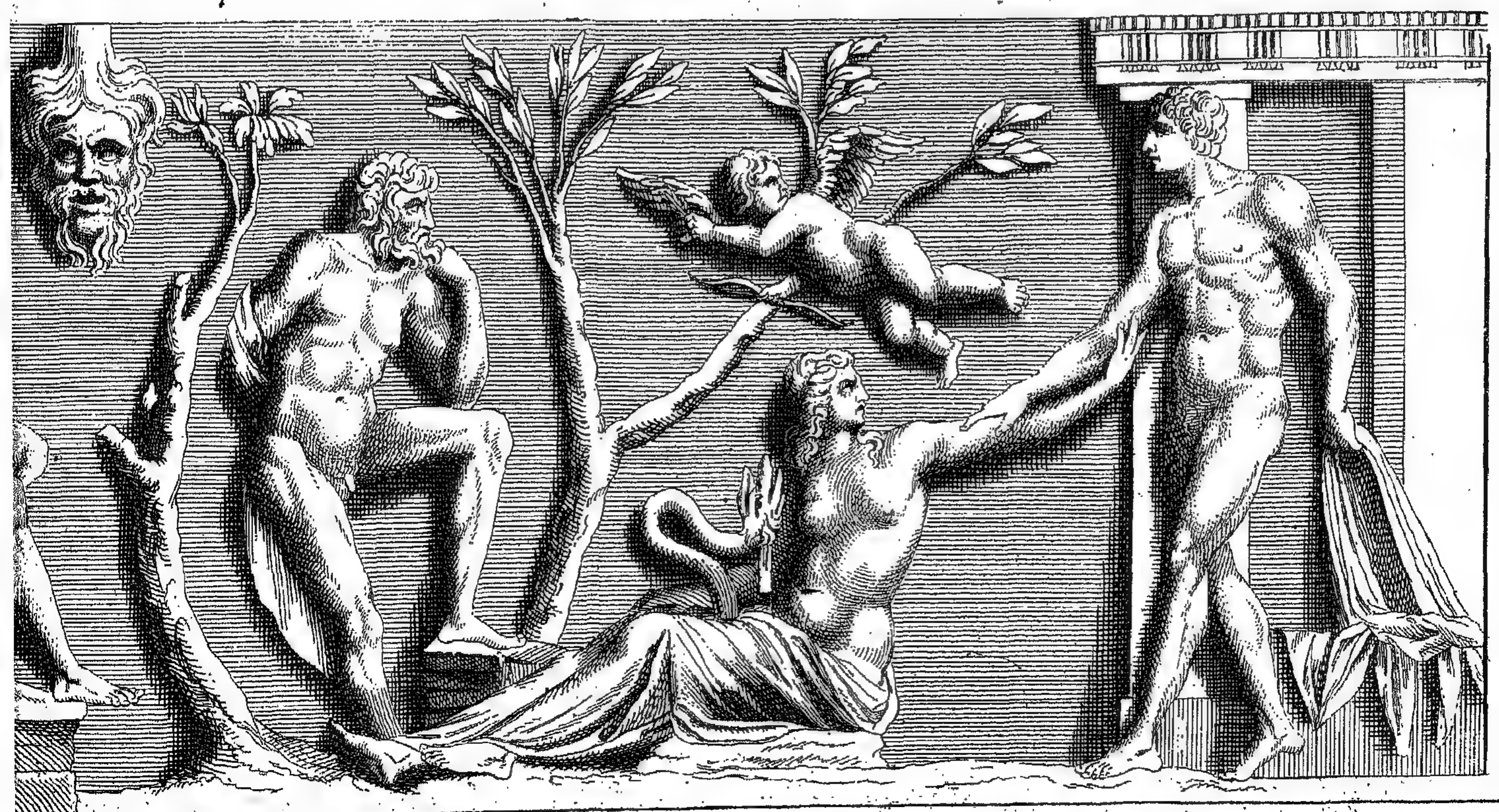


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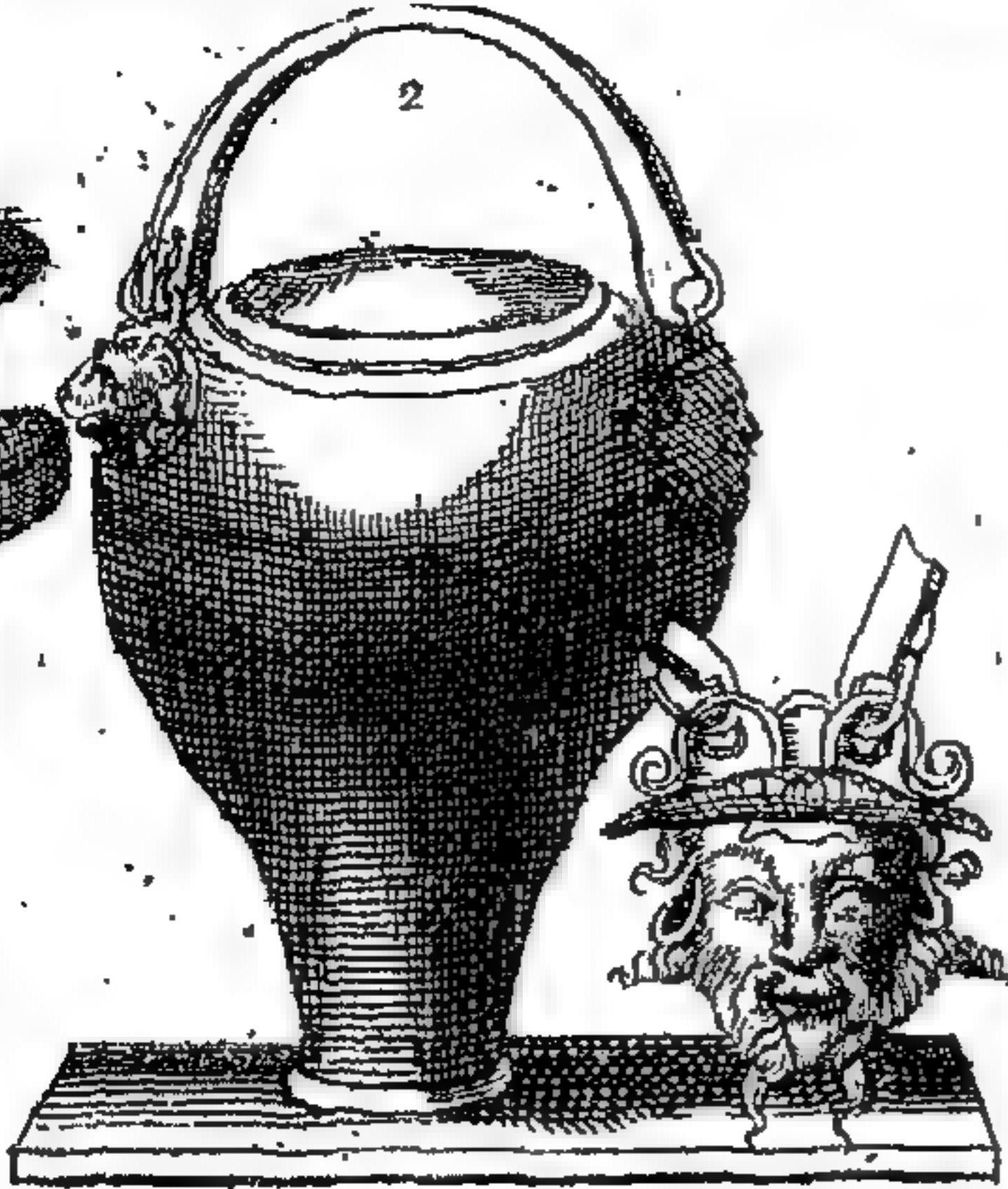
M. le Président Buge



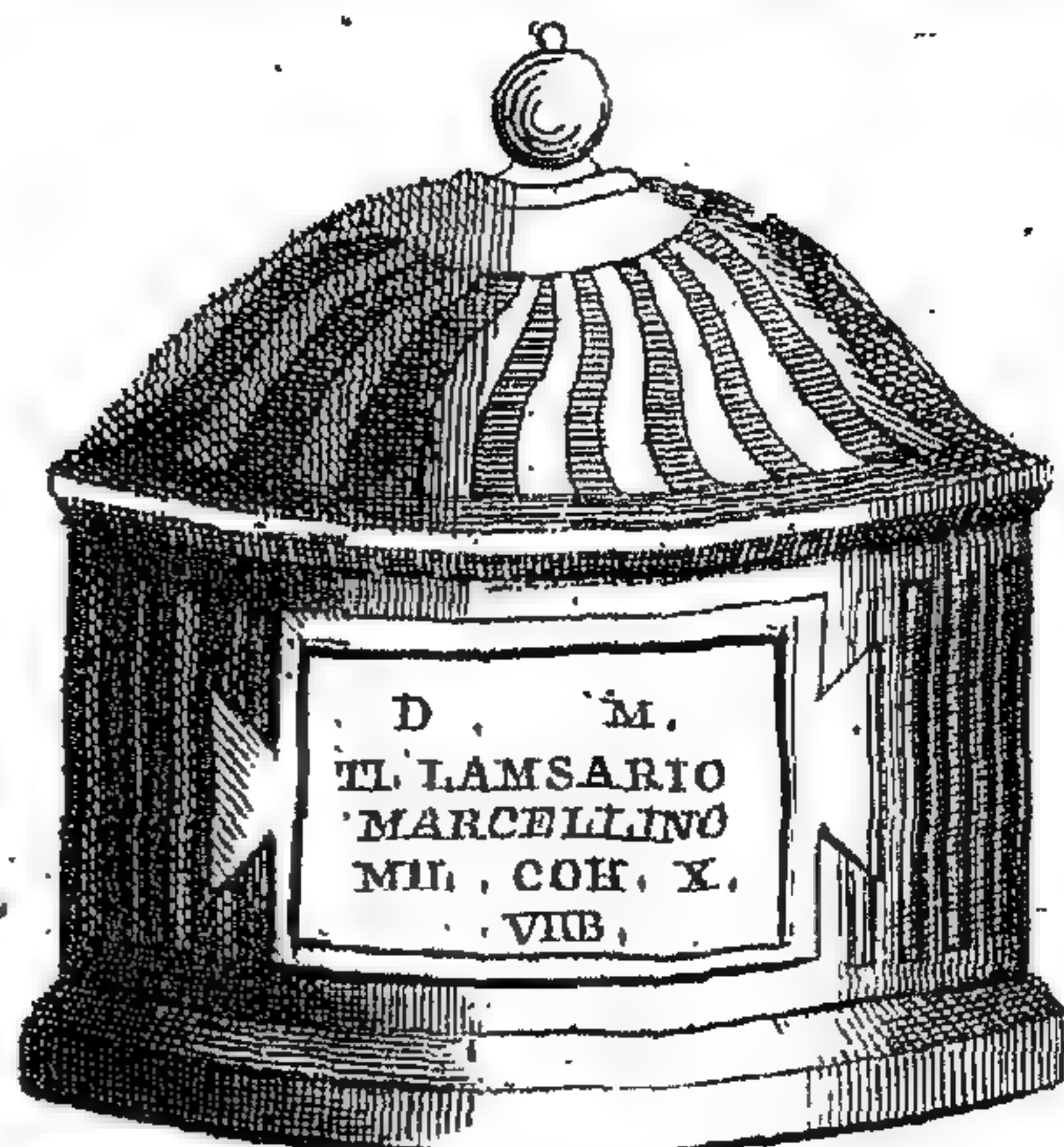




Bartoli.



Bartoli.



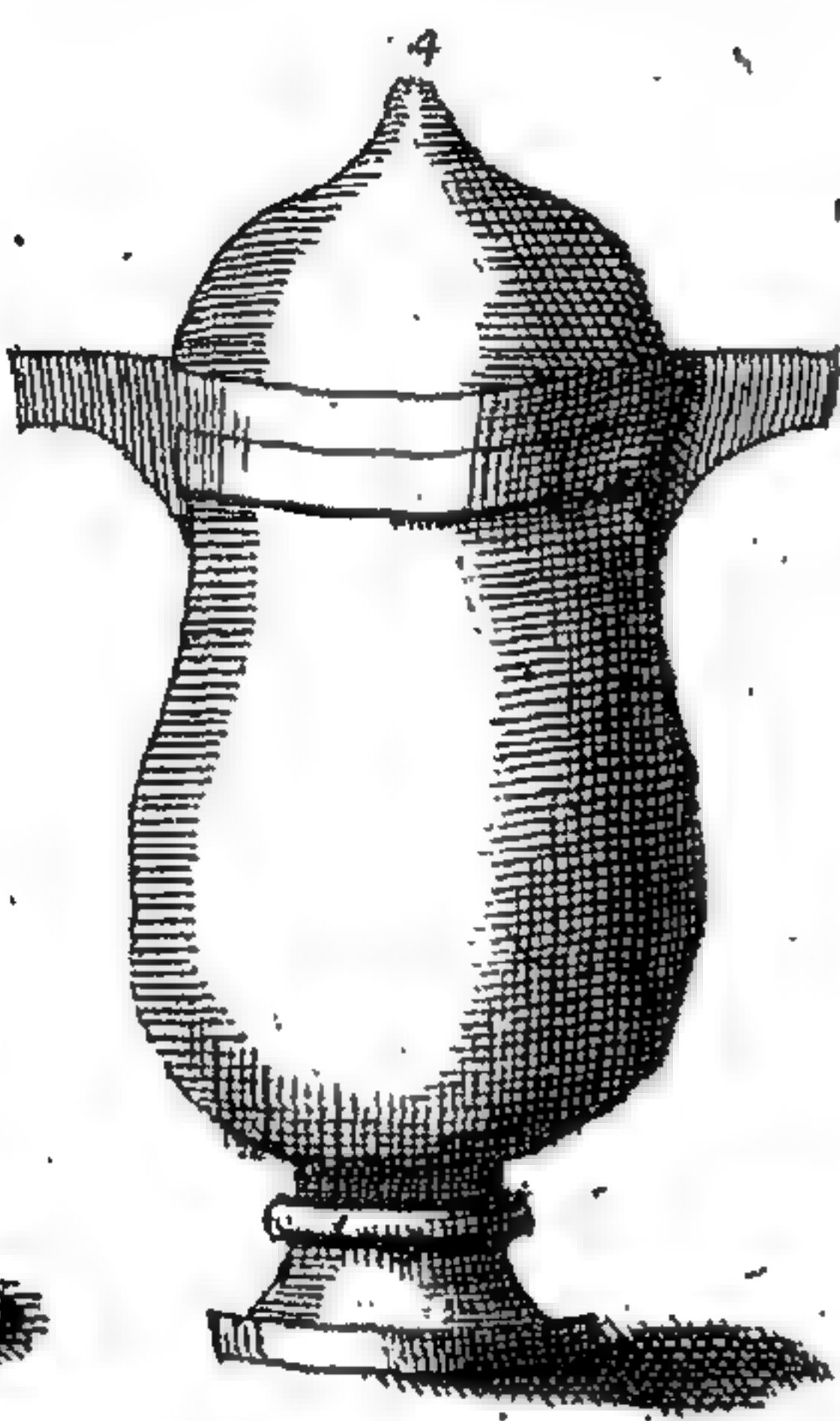
Bayard.



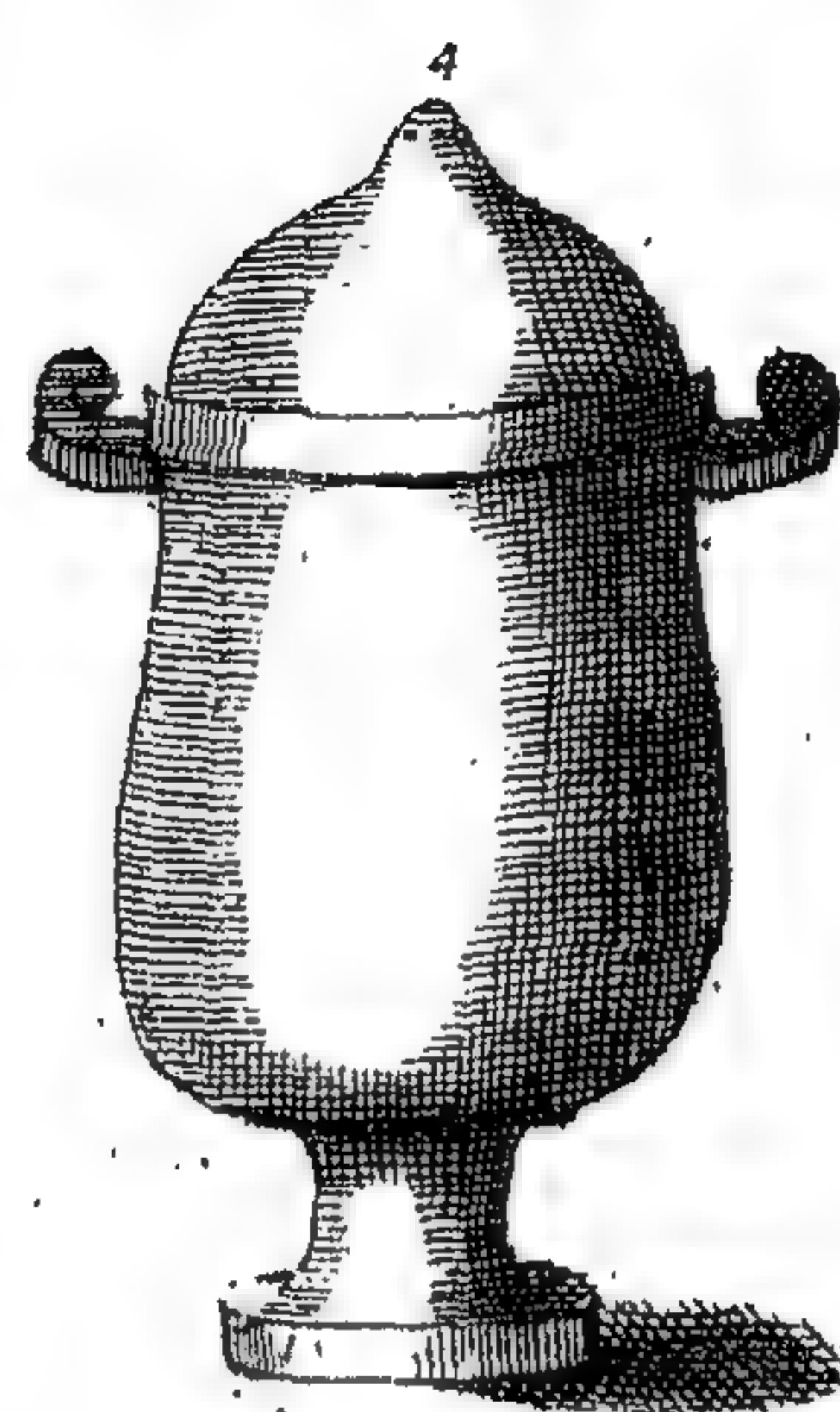
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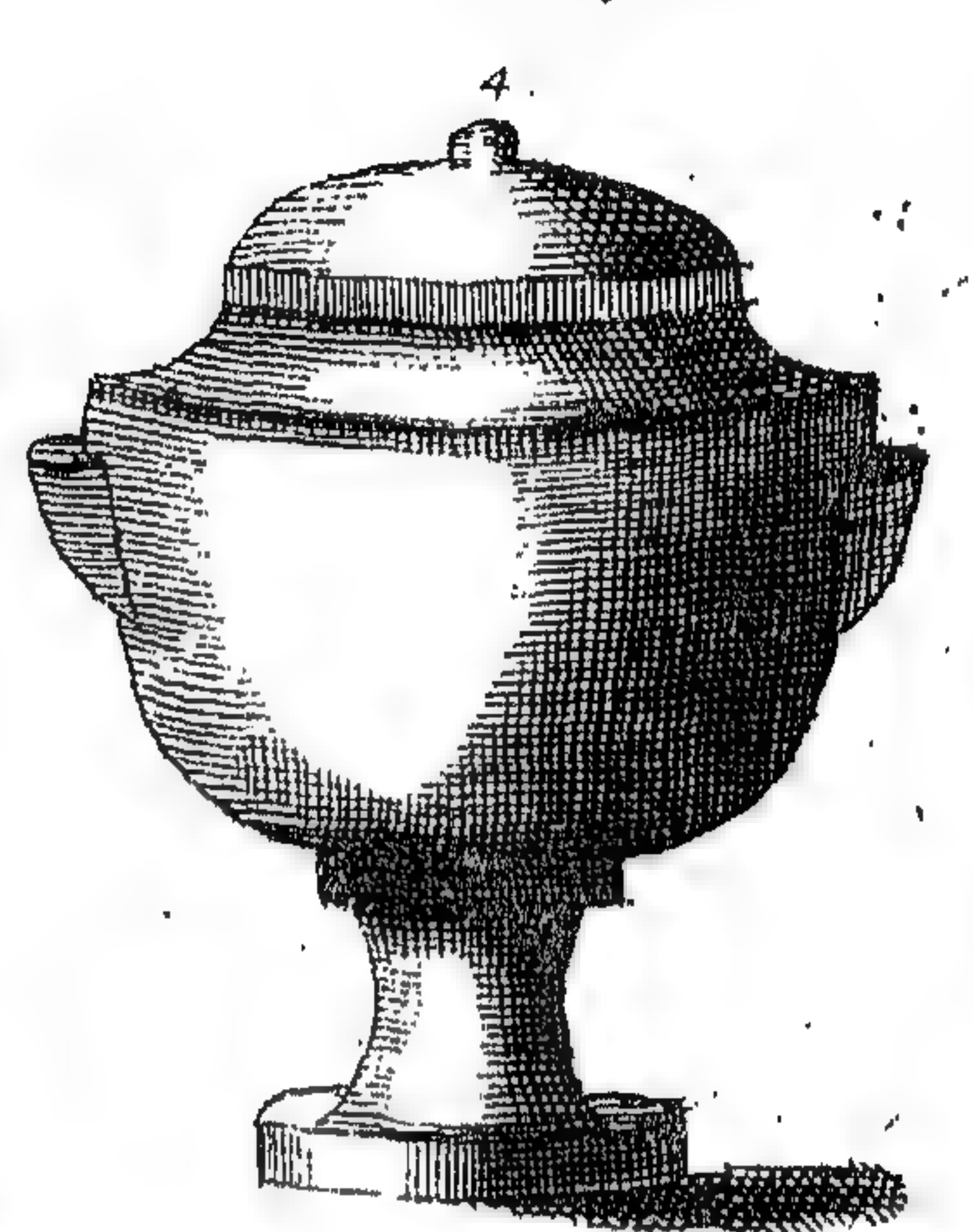
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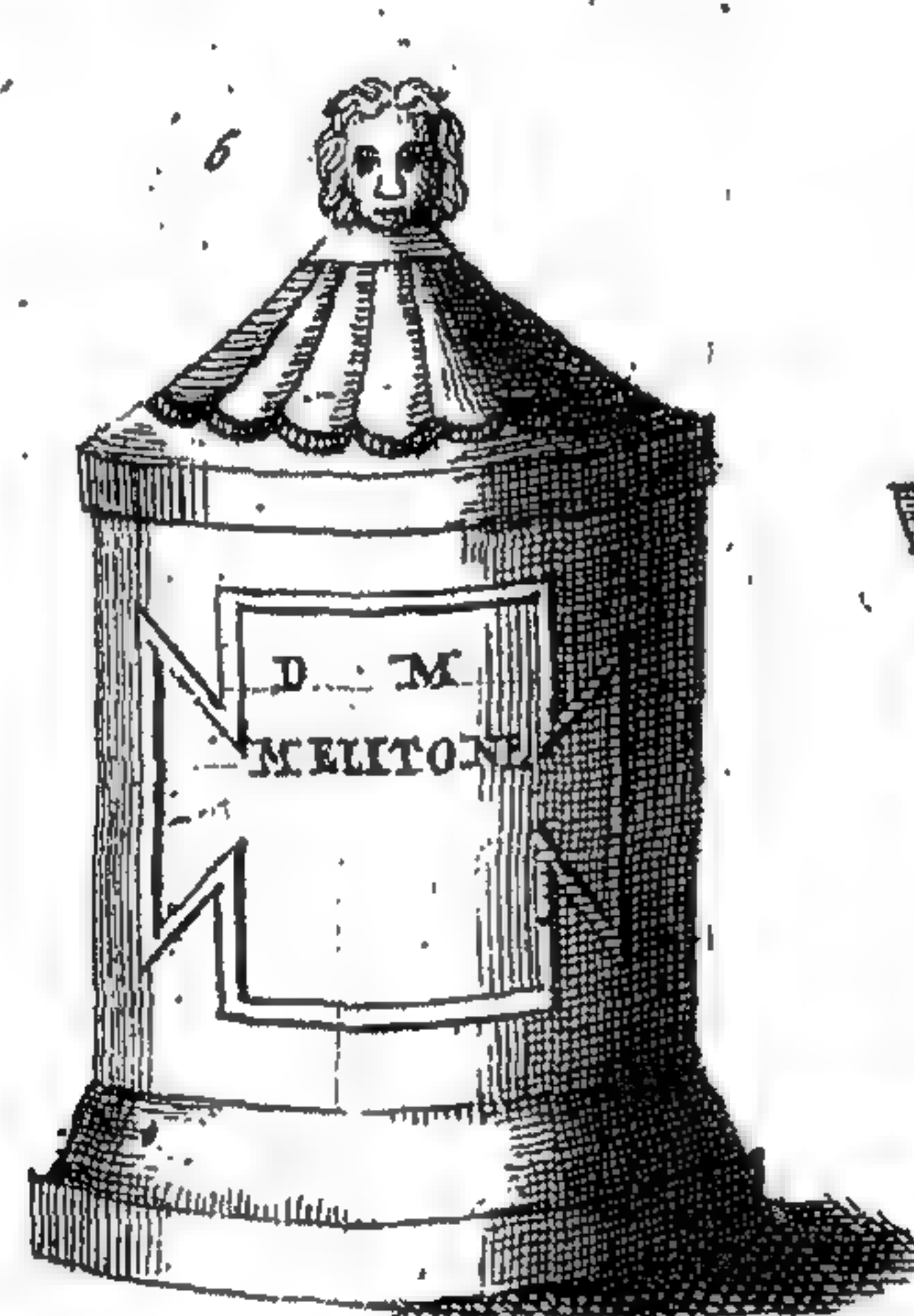
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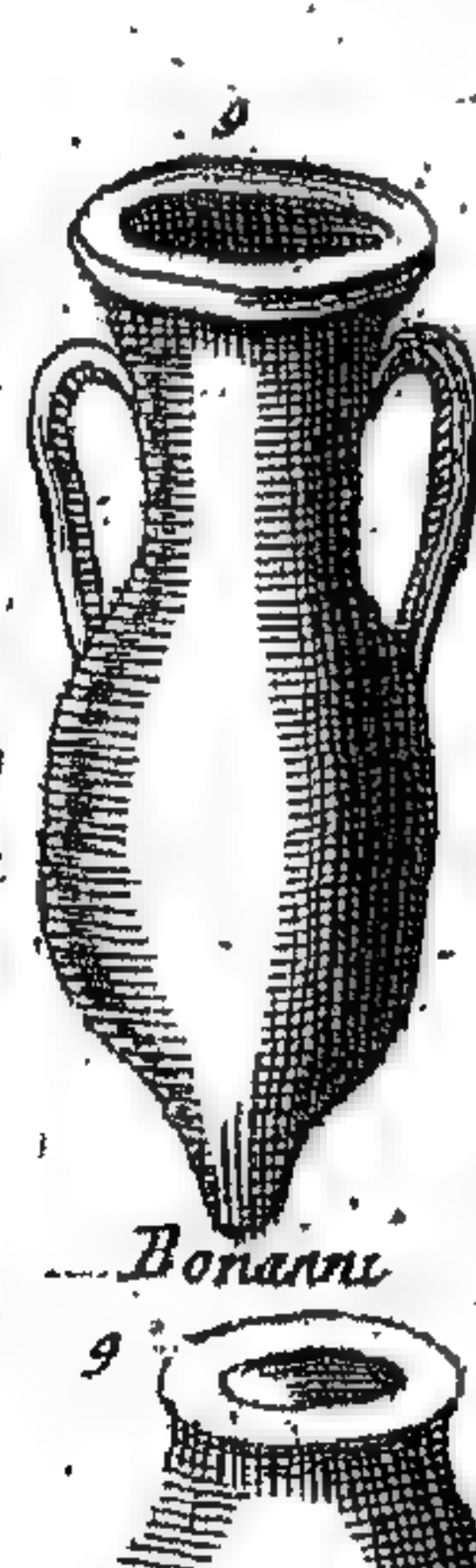
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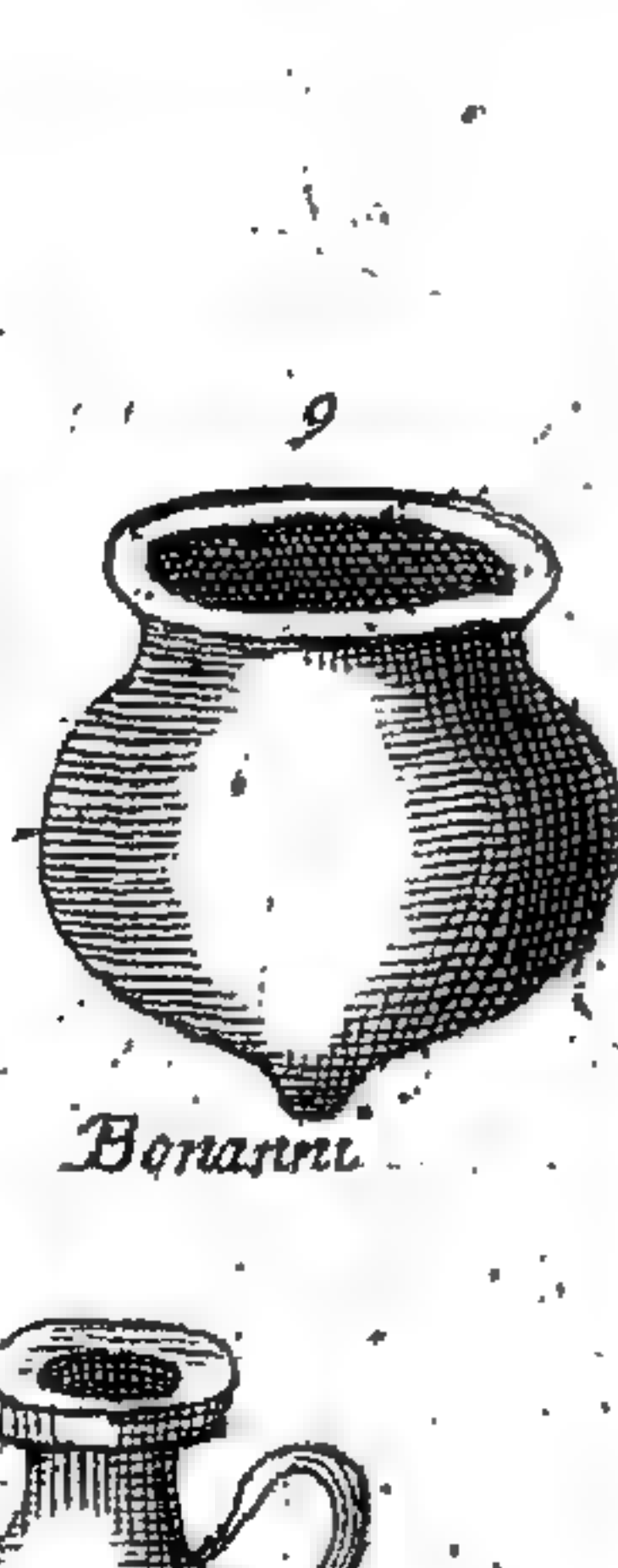
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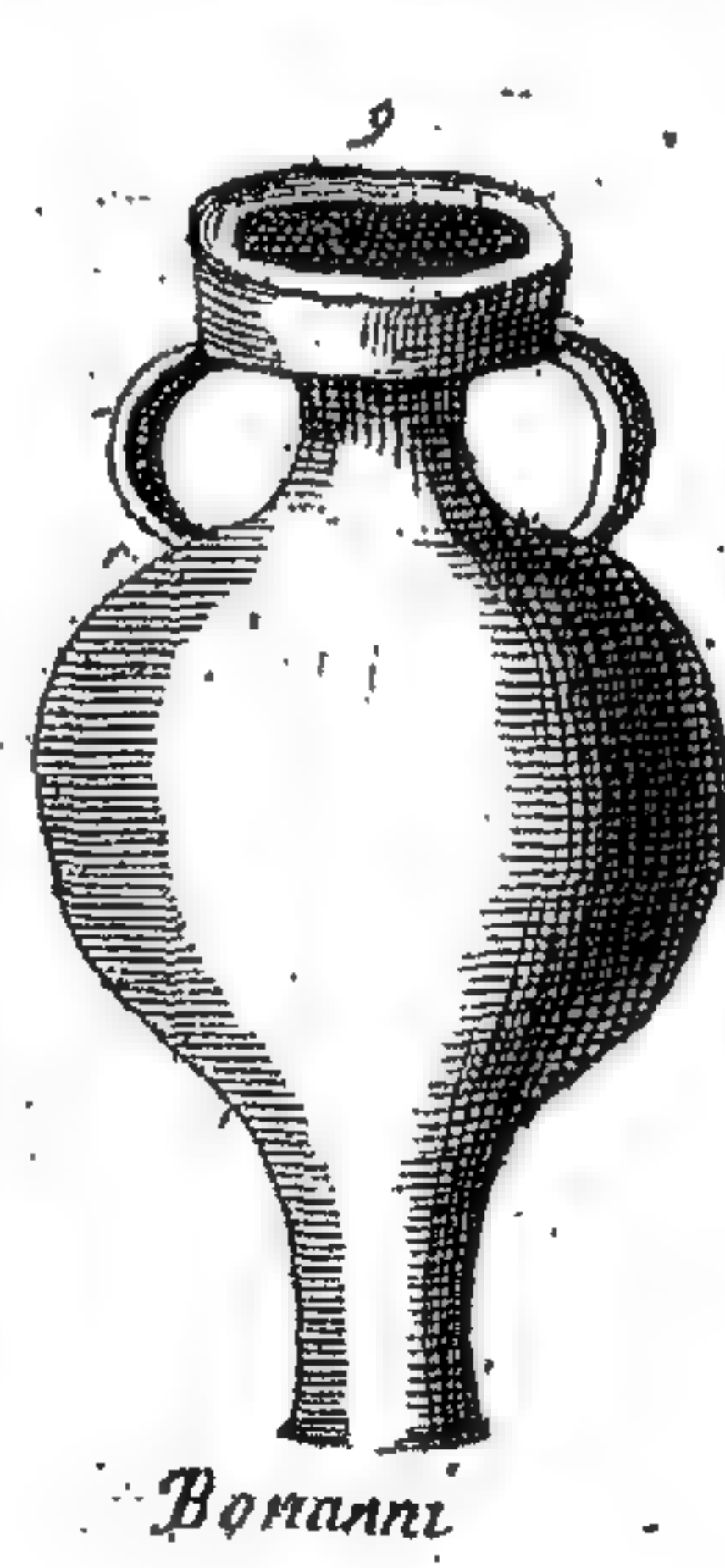
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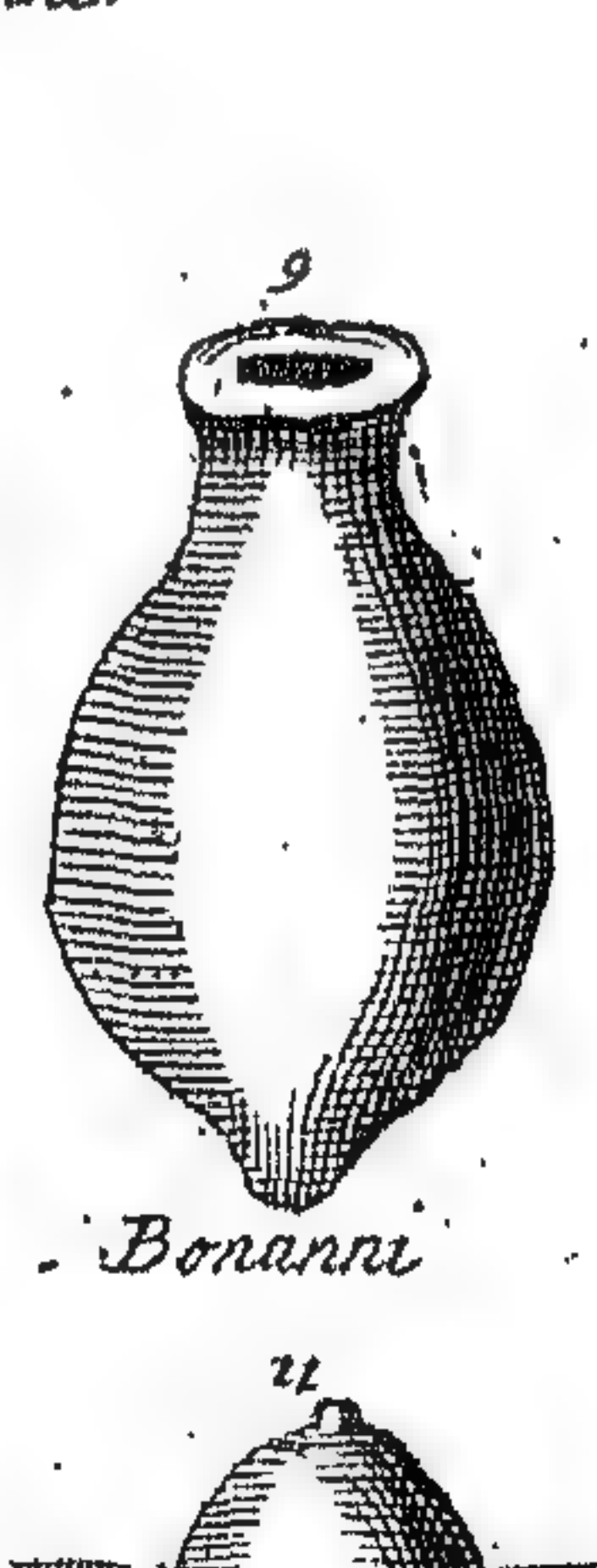
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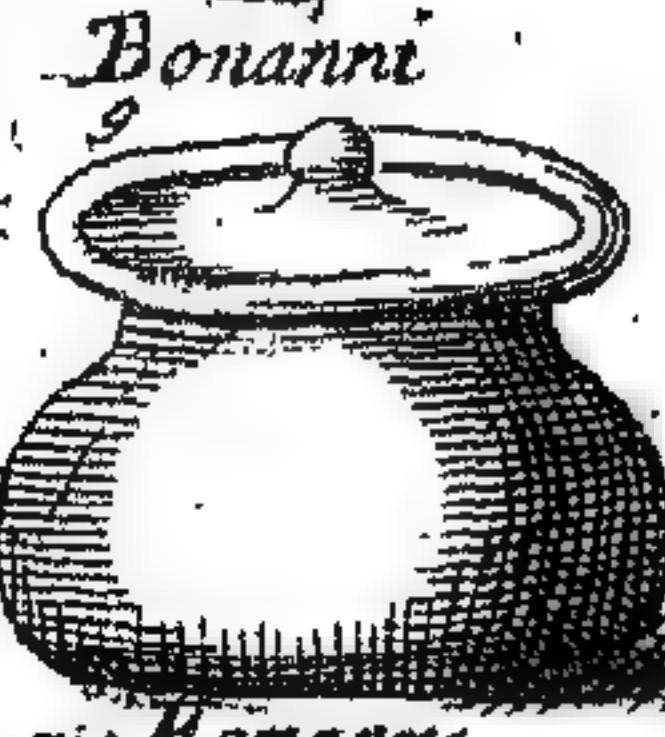
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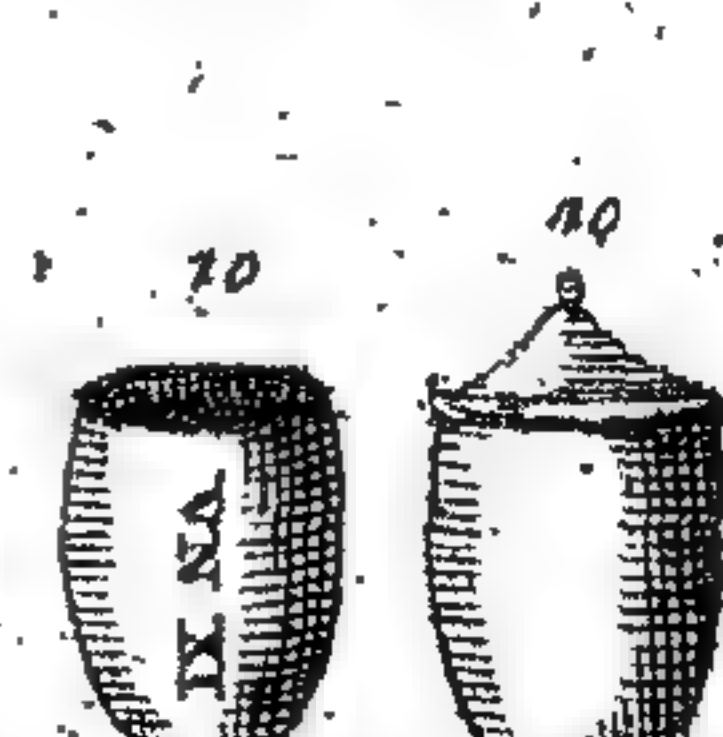
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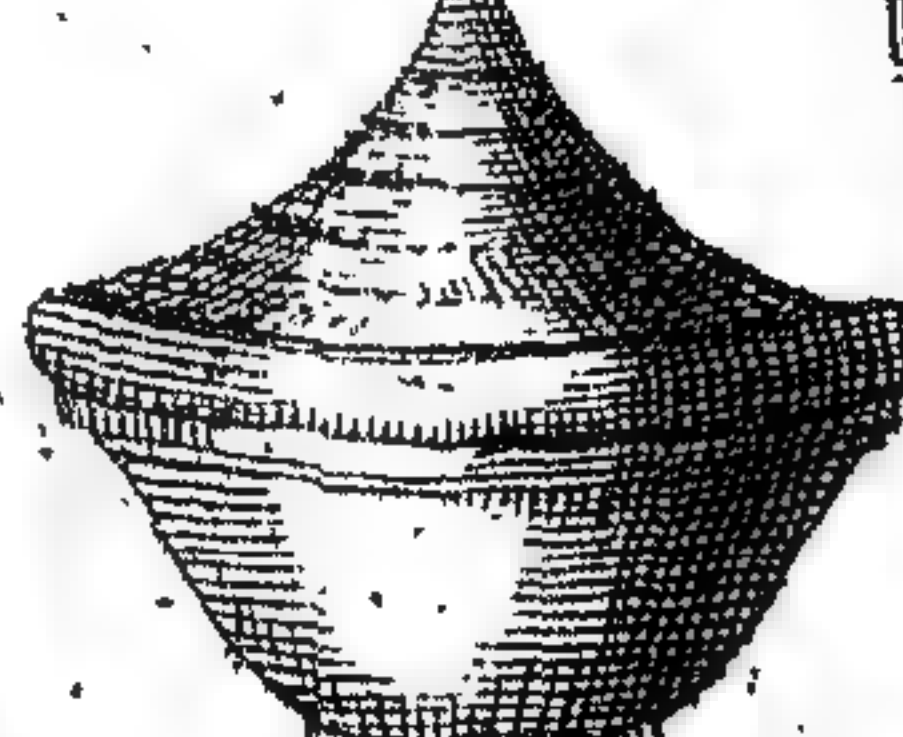
Bonanni.



Bonanni.



Fabretti.



Fabretti.



Fabretti.

out, exhibits another human Figure with a *Phrygian* Bonnet on², and going to put² his Finger upon his Mouth, after the manner of *Harpocrates*.

The following beautiful Urn³ for Ashes is taken from the Cabinet of M. *Boisot*,³ the President of *Besançon*. Upon the Cover of this a Genius is putting out his Torch, which denotes, that he, whose Ashes are there deposited, is extinct or dead. These *Genii*, who extinguish their Torches against the Ground, often occur upon Sepulchres, which is a Proof that this Vase is really an Urn for Ashes. The Genius of this Urn is a piece of elegant Workmanship, his Countenance sorrowful, and his Head resting upon his Hand.

The four following round Urns are all of an elegant Taste, and of different Forms. The two first⁴ have no Inscriptions; but the third, upon which⁵ are two^{4, 5} Sphinxes, has one, importing that *Asinia Fortunata*, the Freed-woman of *Lucius*, was the Person that made it. The fourth presents a *Vulcan*⁶ forging upon his⁶ Anvil with his Hammer and Tongs; but what's remarkable in this is, that *Vulcan* has no Cap on, which very seldom happens in ancient Monuments.

The following Urn of *Genucia*⁷ exhibits a Nymph sitting, whom I take to be *Genucia*⁷ her self, holding a Crown; the same perhaps with which she was crown'd after her Death; for, as we have before observ'd, they us'd to crown the Dead that had led innocent Lives. The next⁸ is fluted, and belong'd to *Phædimus*⁸ *Augustalis*, the Inscription of which being inverted is very difficult to be read. All these and the two following Urns⁹ are elegant Workmanship, yet very different from⁹ one another. One of which exhibits a Sheep¹⁰, and some Birds in a Tree, together¹⁰ with a Nest, in which the young Birds are waiting for the old to bring them Food. As to the Inscription of the other Urn, OSSA AMANDA ELENCHIO. HAEC VIXIT ANNIS VIII. I know not how to make Sense of it.

The following Urn¹¹ is very extraordinary, and the Original about twice as big¹¹ as this Image of it. M. *de Chezelles*, Lieutenant-General of *Montluçon*, to whom it belongs, favour'd me with the Drawing of it, and assures me of its being undoubtedly antique; which Gentleman, forasmuch as he is very well skill'd in Antiquity, we can easily believe upon his Word. The Form of this Urn is round, but its Foot triangular. Upon the top of it is the God *Pan* without Horns, but with Goat's Feet, and a *Syrinx* in his Hand, which was the Flute of that Deity, and one of the Symbols by which we know him. For he is pictured without Horns, as we observed in the Chapter where we treated of him. Under the God *Pan* is a kind of Globe, adorn'd with Figures and Heads that resemble Vizards. Under the Globe are three winged *Genii* of curious Workmanship. The bottom of the Urn above the Foot is adorn'd with the Figures of naked Men, and Heads like those above. The rest of the Ornaments may be observ'd with the Eye. M. *de Chezelles* is of Opinion that it is an Urn for Ashes; nor do I see any thing to dissuade us from thinking so.

The following Vase is *Hetruscan*¹, the Ground of which is black, and the Fi- PLATE
gures white. *Bartoli*, who publish'd it, did not say what Matter it was made of, VII.
tho' the Vase was his; but it's probably of Potters Earth, as many other *He-*¹
truscan Vases are.

II. What follows, is a large Brass Vase², found by *Bernardin Peroni* in the² Territory of *Viterba*, where *Hetruscan* Sepulchres are found very frequently. This Vase is the Work of an excellent Hand, as appears from the Lion's Head on one side, and the Head of a *Faunus* on the other; which Head of a *Faunus* or a Satyr is represented with his Face fronting at the Foot of the Vase. Within this same Vase are found Bones burnt. The Outside also was cover'd with a Cloth made of *Amiantus*, or the *Asbeston* as the *Greeks* call it, above which was a very fine thin Cloth of Gold. These two Pieces of Cloth grew in

process of time to the Vase with the Rust ; nevertheless there are some Remains of both to be seen yet upon the Superficies of this Vase, which they carefully preserve in the *Secretaria* (as they call it) of the Town-house at *Viterba*. 'Tis probable the Body of the Deceas'd was burnt in this *Amiantin* Cloth, and least it should have molder'd and blended in time with the Bones and Ashes, had it been put with them in the Urn, they deposited those therein by themselves, and wrapt this Cloth afterwards about the Outside, putting the Cloth of Gold above all the better to preserve it. And this Custom of burning the Dead in *Amiantin* Cloth, we have already seen to have been practis'd among the *Romans*.

3 III. The next Urn³ Plate is of Marble, according to *Beger*, who publish'd it. The Inscription *Spurinnia filia Eleutheridis*, teaches us that 'twas *Eleutheris* who caus'd it to be made for her Daughter *Spurinnia*. The four
4 following Urns⁴ were publish'd by *F. Bonanni*; but have nothing remarkable, except that of all the four there's not one that resembles another.

5 The next Urn⁵ that follows was made by *Munnius Flaccus*, for his two Sons *Munnius Urbanus* and *Munnius Celer*, as the Inscription imports, which runs thus: *Dis Manibus Munniorum Urbani & Celeris, Munnius Flaccus, pater*
6 *filis bene merentibus*. The following Urn⁶ of *Melitone* exhibits her Head upon
7 the top of the Cover. The third Urn⁷ has this Inscription upon it:

DIS. MAN.
CLODIAE. M. ET. D. L.
FORTUNATAE. FECIT
M. CLODIUS. TROPHIMUS
CONJUGI. BENEMER.

In *English* thus: *To the Gods Manes. Marcus Clodius Trophimus caus'd this Urn to be made for his deserving Wife Clodia Fortunata, the Freed-woman of Marcus and Caia.* We should here recollect what has been said above upon the Word *Caia*, signified by the inverted *Q*, which frequently occurs in Monuments.

8 The fourth Urn⁸ is thus inscrib'd: *Dis Manibus. Petronio Amerina Petronia Aurelianae filia piissima patri benemerenti fecit.* In *English* thus: *To the Gods Manes. Amerina Petronia, the most pious Daughter of Aureliana, caus'd this Urn to be made for her Father Petronius, who had deserv'd this Duty from her.*

9 *F. Bonanni*, who publish'd the first twelve Urns⁹ following in this Plate, says that they are made of Potter's Earth, and that they are the Urns in which the Bones and Ashes of the Poor were deposited; and that those which terminate in a Point, were fix'd in Holes made in the Pavement of the *Columbaria*. We have already seen a great many Urns fix'd in Holes in this manner, and for the most part with Covers. The other Urns with flat Bottoms, he says, were plac'd upon the Pavement.

10 Of the four following Urns at the bottom of the Plate, publish'd by *Fabreti*, the two first¹⁰, he says, are eight Inches broad at the Mouth, and eleven Inches deep, as is signified by *U N. XI. unciae undecim*. There were other Urns of Stone into which they put the Bones of the Deceas'd, and for that reason call'd them
11 *Offuaria*; such are the two last of this Plate, ¹¹ one of which is inscrib'd *Offuarium*.

M. Foucault has a round Urn of Marble with some Inscription not easy to read. What's particular therein, and what I have no where else observ'd in round Urns is, that it appears to have belong'd to two Families, as the Inscriptions before and behind seem to denote; one of which is *AURELIA BALBINA D. D. DEO. L.* The other *RIMANEBIA. FABIVS. FILEMON. D. CYDATIANO.*



Boissard



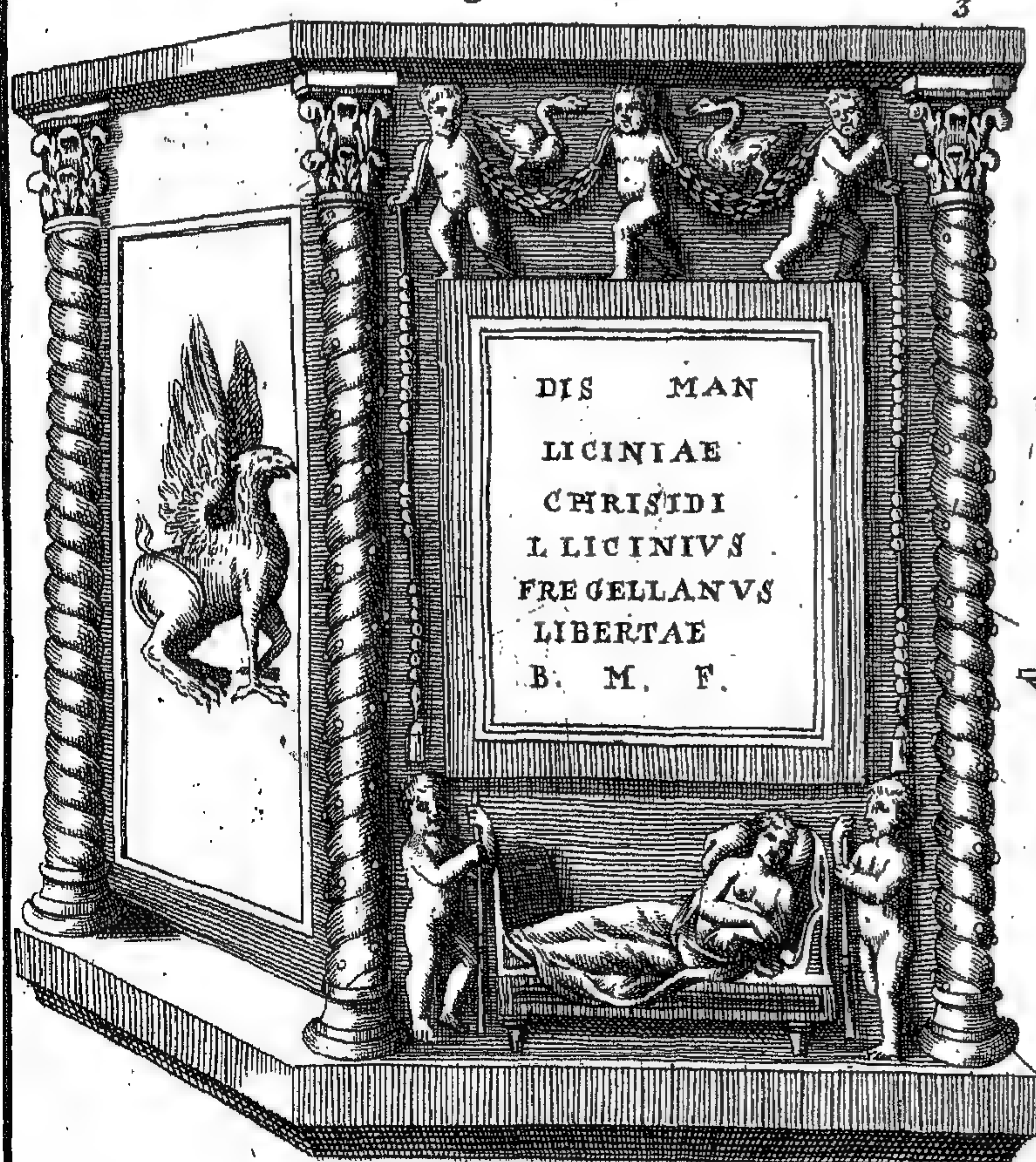
Boissard



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Boissard



Boissard

C H A P. VII.

- I. *Square Urns; Urns of C. Claudius and Chrysis.* II. *An extraordinary Urn of Egnatius Nicephorus.* III. *Another singular Urn of Nicocrates the Poet.* IV. *What the Synod of Apollo was.*

THE Urns for Ashes we have hitherto taken notice of were the round only: But we come now to speak concerning the four-square sort, which were commonly more adorn'd with Sculpture than the first. Of this sort the Bass-Reliefs are sometimes no more than the Device or Caprice of the Artificer, or rather of the Person that employ'd him, tho' sometimes indeed they represent such things as have relation to the Deceas'd. These Urns are found in so great number, especially at *Rome*, that I cannot pretend to exhibit them all; and therefore shall content my self with representing as many of them as is necessary. The first PLATE VIII. Urn of this Plate is however of the round sort¹, but abounding more with Ornaments than the preceding Urns, and was made for *Octavia Catullia Celas* the Freed-woman of *Augustus*, by Order of her Husband, as the Inscription imports, which runs thus: *D. M. Octaviae Publii filiae Catulliae Celadi divi Augusti Libertae uxori.* The second Urn is four-square², and contains the Ashes of a Youth twelve Years and fifteen Days old, as the Inscription imports, whose Name was *Clodius*. The Words are these: *Caio Clodio Caii filio, Cornelia, Ariano: vixit annis duodecim, diebus quindecim.* About the Inscription is a large Festoon fasten'd to the Horns of two Rams, whose Heads are over the Angles of the Urn. Upon this Festoon is a Swan, and underneath are two Birds that seem to be going to fight: All which appears to me to be nothing more than the Whim of the Workman. Upon the Forepart of the Cover of this Urn is represented another Urn of a round Form, with two Pidgeons, one on each side, which seem to be the Guardians of it, and which perhaps are intended to denote the Innocence and Simplicity of the deceas'd *Clodius*.

The Urn of *Licina Chrysis*³ is adorn'd at the four Angles with twisted Columns. At the Foot of the Inscription, *Chrysis* is represented dead in her Bed, with two *Genii* attending her without Wings, one at the Head, and the other at the Feet, extinguishing their Torches against the Ground. Upon the top of the Urn are three other *Genii*, holding a large Festoon, upon which are two Swans, and on one side of the Urn a Griffin, which is one of the Symbols of *Apollo*. The Urn of *Livia Olympia*⁴ has no other Ornament than two-winged Monsters upon the Cover, plac'd before a large Candlestick.

II. The following Urn of *Egnatius Nicephorus*⁵ has more Ornaments about it. At the Angles are two winged Women, with each of them an Eagle at their Feet holding a Hare between its Talons. These Women support a large Festoon, which encompasses the Inscription. Above the Festoon is something exhibited that's altogether mysterious: A Boy with a Serpent twisted round him falls down with his Head foremost, and lets drop out of his Hands an Urn, which likewise tumbles upside down. Another Boy and a Girl seem frighted at his Fall, and look as if they would run away. We have seen in the first Volume, where we treated of the God *Mithras*, that the Man with a Serpent twisted about him denotes the Sun and its Course round the Zodiack. The Fall therefore of this Boy thus twisted about with a Serpent, probably signifies, that when a Man is dead, the Sun falls with regard to him, that is, he shall see

see no more of its Course, nor enjoy any longer its Influence. We shall see this very Figure repeated in another Urn. The Cover of this Urn is also adorn'd in a very singular manner. Before a Temple with four Pilasters is exhibited *Diogenes* the *Cynick* coming out of his Tub, and a Dog before him; to signify, it may be, that after the manner of this Philosopher we ought to set no great value upon this Life; or else perhaps this Image may have some relation to the Life of the Deceased: But forasmuch as the Inscription takes notice of nothing like this, there's no dependance to be had on this Conjecture. There are several other Ornaments besides upon this Urn, which I leave to the Reader to consider. Here also one may observe one of those sacred Utensils call'd a *Præfericulum*, which frequently occurs in Urns and Sepulchres, as we shall see hereafter.

III. Another very curious Urn, and full of Ornament, is that of one *Nicocrates*, a Poet, Musician and Player upon the Guitar, besides which Qualifications he had also another which he seems to prefer to the preceding ones, that is, he was a *Synodites*, which means, as I suppose, he was one of a Fraternity of *Apollo*. This Urn is in the *Vinea* of the *Augustins* at *Rome*, and its Inscription given me, very correctly written, by F. *Bonjour*, an *Augustin* Monk, and learned in the Languages. I could wish I had also the Design of the Bass-Reliefs, but I thought of it too late. On the right side of the Inscription is the *Busto* of *Nicocrates*, together with a young Girl, who leans her Elbow upon a Lyre: A Poet is also exhibited on the same side sitting, and holding a Scroll in his Hand, under whose Seat is a Vizard. On the left side is also a Poet sitting with a Scroll in his Hand, and a Girl leaning upon a Column. The two Girls are two of the Muses: She with the Guitar and leaning upon a Column, is perhaps *Clio* or *Thalia*, which agrees very well with *Nicocrates*, who in the Inscription is said to be a Player upon the Guitar; and the other *Euterpe*. The Inscription is as follows:

M. ΣΕΜΠΡΟΝΙΟΣ. ΝΕΙΚΟΚΡΑΤΗΣ
ΗΜΗΝ. ΠΟΤΕ. ΜΟΥΣΙΚΟΣ. ΑΝΗΡ
ΠΟΙΗΤΗΣ. ΚΑΙ. ΚΙΘΑΡΙΣΤΗΣ
ΜΑΛΙΣΤΑ. ΔΕ. ΚΑΙ. ΣΥΝΟΔΕΙΤΗΣ
ΠΟΛΛΑ. ΒΥΘΟΙΣΙ. ΚΑΜΩΝ
ΟΔΟΠΟΡΙΕΣ. Δ' ΑΤΟΝΗΣΑΣ
ΕΝΠΟΡΟΣ. ΕΥΜΟΡΦΩΝ. ΓΕΝΟΜΗΝ
ΦΙΛΟΙ. ΜΕΤΕΠΕΙΤΑ. ΓΥΝΑΙΚΩΝ
ΠΝΕΥΜΑ. ΛΑΒΩΝ. ΔΑΝΟΣ. ΟΥΤΡΑΝΟΘΕΝ
ΤΕΛΕΣΑΣ. ΧΡΟΝΟΝ. ΑΝΤΑΠΕΔΩΚΑ
ΚΑΙ. ΜΕΤΑ. ΤΟΝ. ΘΑΝΑΤΟΝ
ΜΟΥΣΑΙ. ΜΟΥ. ΤΟ. ΣΩΜΑ. ΚΡΑΤΟΥΣΙ.

In Latin: *M. Sempronius Nicocrates,*
Eram olim Musicus vir,
Poeta & Citharoedus
Maxime autem Synodites.
Multum in fluctibus laboravi,
Et in Itineribus defatigatus sum.
Mercator formosarum deinde,
O amici, mulierum fui.
Spiritum, quem in foenus ex coelo exceperam,
Expleto tempore reddidi,
Et post obitum
Musæ corpus tenent meum.

The Sense of which is in *English* this:

‘ I *Marcus Sempronius Nicocrates* was formerly a Musician, a Poet, and a Player upon the Guitar; but chiefly I was a *Synodites*. I have been very much fatigued with my Travels both by Sea and Land, and I confess, my Friends, that I have made a Trade of beautiful Women. My Life which I receiv’d from Heaven for my use, I surrendred after having finished my Course, and after my Death the Muses take care of my Body.

IV. The Quality of *Synodites*, which *Nicocrates* takes upon himself, signifies, if I mistake not, that he was of the Synod of *Apollo*, a kind of Brotherhood, into which Persons of *Nicocrates*’s Character were admitted. This I advanc’d as a simple Conjecture in my *Paleographia Græca*. The late M. *Cuper*, whose Erudition is known throughout all *Europe*, wrote to me, that, without rejecting mine, he could advance another Conjecture; namely, that the Word *Synodites* sometimes, tho’ rarely, signifies a Companion in Travel, which seems to agree with what *Nicocrates* says of himself, that he had travelled much both by Sea and Land. But without rejecting in my turn M. *Cuper*’s Conjecture, I say that *Nicocrates* taking upon himself in the beginning three Professions or Qualities, namely of Poet, Musician, and Player upon the Guitar, and adding to those that of *Synodites* as the chief of all, certainly intended to denote a fourth Profession. But a travelling Companion, without saying too whose Companion he was, cannot well signify any sort of Profession: Besides, it would agree much better, had he call’d himself simply a Traveller. Add to this, that those of the Synod or Brotherhood of *Apollo* were of the same Profession with *Nicocrates*, that is, Players or Comedians, and call’d in an Inscription of *Gruter*, *Adlecti Scenicorum*. And that *Nicocrates* was a Player, the Vizards upon his Sepulchre plainly denote. In the same place an Inscription takes notice of one *Marcus Aurelius Septentrio*, Freed-man of *Augustus*, and the first *Pantomimus* or Player of his time, who was Priest of the Synod of *Apollo*, Parasite of the same *Apollo*, and who was honour’d with some considerable Employments under the Emperor. Another is call’d *Adlectus Scenæ*, & *Parasitus Apollinis*; another *nobilis Archimimus, communi munere adlectus, diurnus Parasitus Apollinis, Tragicus, Comicus*. All which agrees with *Nicocrates*, who has the Marks of a Comedian or Tragedian. This Company or Fraternity of Players was very numerous; for in *Gruter* we find no less than sixty taken notice of by Name belonging to *Apollo*’s Stage. The Learned will judge whether this Conjecture or that of *Cuper*’s ought rather to be admitted.

C H A P. VIII.

I. Urns of *Calpurnia* and *Hermias Threptus*. II. Other Urns. III. V the Mark of the Living, and ⊖ of the Dead. IV. Other Urns.

I. **T**HE Urn of *Calpurnia*’, who, as the Inscription imports, liv’d with her Husband five and twenty Years without Strife or Contention, represents upon the Cover the Busto of the Deceased, together with many other Ornaments, as Festoons, Birds, two winged Sphinxes, two Dolphins, some Rams Heads, and a winged Monster with an Eagle’s Head, pecking at an Ox lying down. But all this may be no more than the Caprice of the Artificer, or of him who caused the Urn to be made. The Inscription upon this Urn, mentioned above, runs thus: *Dis Manibus sacrum. Calpurniæ Caiæ Libertæ Nomeæ Marcus Calpurnius Marci Liber-*
VOL. V. L *tus*

tus Paris, conjugii sanctissimæ cum qua vixit annis viginti quinque sine offensa, fecit & sibi.

7 The Urn of *Hermias Threptus* with a Greek Inscription is worth Observation: The fore-part of it is adorn'd with twisted Columns, and the hinder part with Pilasters. Under the Inscription (which runs thus: ΕΡΜΙΑ ΘΡΕΠΤΩ ΓΑΤΚΥΤΑΤΩ ΣΕΙΟΣ ΣΕΟΤΗΡΟΣ; that is, *Hermias Threpto dulcissimo, Sejus Severus*;) there's a very whimsical Image, namely, a Bear with a Palm Branch, and big with a Victory he has just obtain'd over a Satyr, who stands before the Bear in the Posture of one conquer'd: A winged Genius also crowns the Bear, and another Genius, if I mistake not, without Wings holds a Flambeau on the other side. The Sense of the Inscription is, that *Sejus Severus* caus'd this Urn to be made for his very good Friend *Hermias Threptus*.

PLATE IX. II. The following Plate exhibits other Urns, the first of which was the Urn of *Minutius Felix*, and is adorn'd with Vine Branches, Grapes, and Birds. The next is the Urn of *Ulpus Martialis* Freed-man of *Augustus a marmoribus*, which probably signifies that he had the care of the Emperor's Marbles. 'Tis adorn'd with twisted Columns, a large Festoon, and a Tree. Upon the Festoon is the God *Pan*, holding a Palm Branch in one Hand, and with the other presenting a Syrinx with many Pipes to a Woman. At the bottom of the Urn one may observe, as well as in the preceding Urns, two Birds in a Posture of fighting. In the Epitaph there's something remarkable: The Words are these:

D. M.
V. VLPPIO MARTI
ALI. AUGUSTI. L.
A. MARMORIBUS.

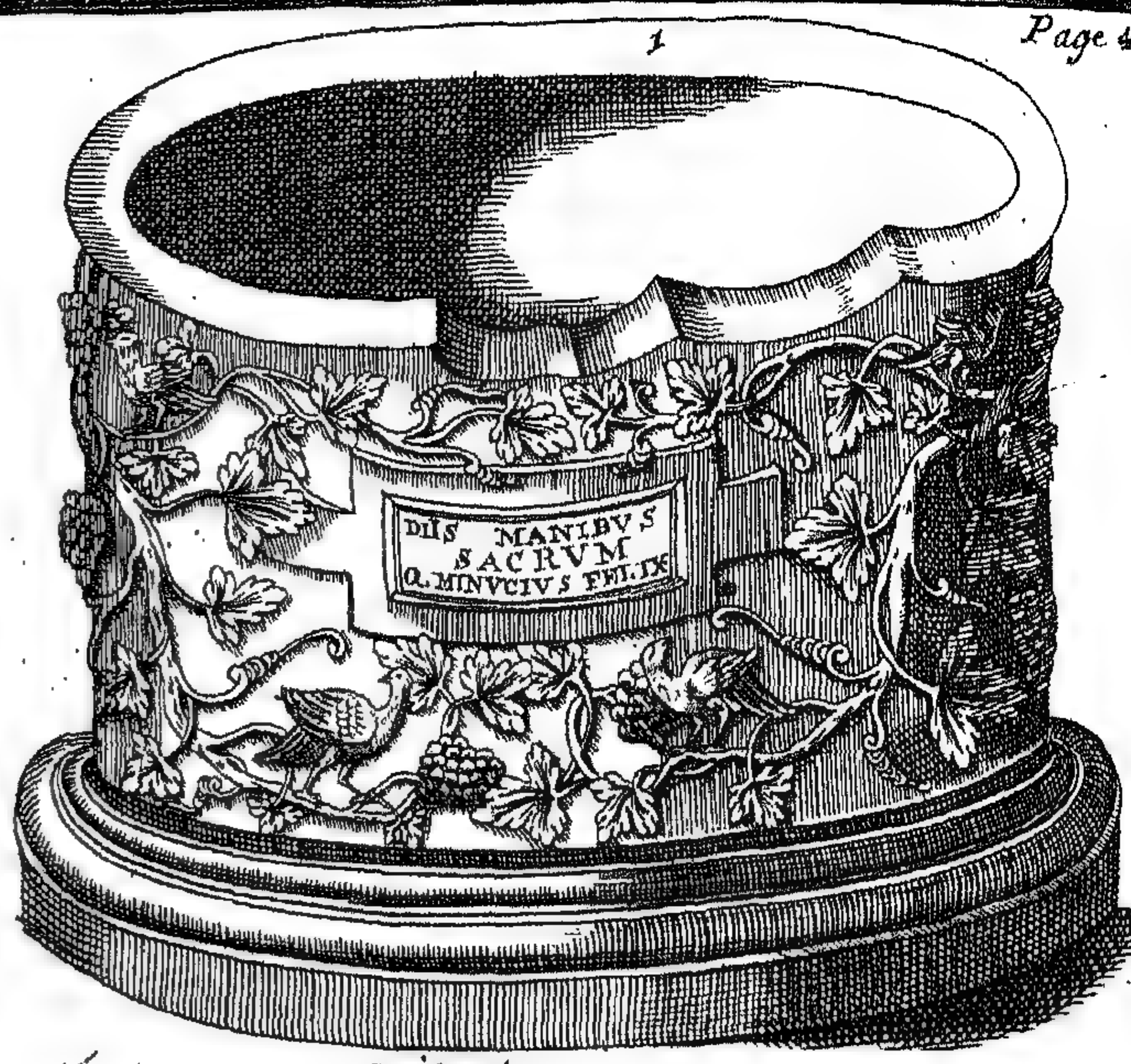
III. It's a question what the Letter V. before *Vlpio* signifies, that Letter being often found thus in Inscriptions. In answer to which, *Scaliger* thinks it was some *Prænomen* that began so, and *Reinesius* makes it stand for *Vibia*, as it's plac'd before *Rustia*. But *Fabreti* on the contrary shews by a great many Examples, that this Letter V. stands for *vivit* or some other Word signifying the Person to be living. What also confirms this, is that this same V. is sometimes in a smaller Character than the following Letters; that sometimes it's plac'd above or below other Letters, and not before them; all which shews that it cannot be a *Prænomen*, that being always in the same Line with the other Names. A farther Confirmation of this, is that this V. is very often found in the same Inscription where the Greek Θ occurs, but relating to another Person, so that the Person signified by the Letter V. was yet living, when the Urn was made, and the Person referred to by the Greek Theta, dead, as we may see in the foregoing Inscription of *Ulpus Martialis*, which ought to be read thus: *Dis manibus viventi, vel vivo Vlpio Martiali Augusti Liberto à marmoribus*. M. *Fabreti* is of Opinion it ought to be read *vivon*. But if we read it so, we ought to place a Point after it, to separate it from the rest of the Inscription.

3 The following Inscription is yet a farther Confirmation of what we have been saying, there being mention made of three Persons, two of whom are mark'd with the Θ for dead, and the other with the V. for living. The Inscription runs thus:

Θ. CN. OGULNIUS. CN. L.
NICEPHORUS
Θ. OGULNIA. CN. L. NICE
V. L. SAFINIUS. L. SURUS.



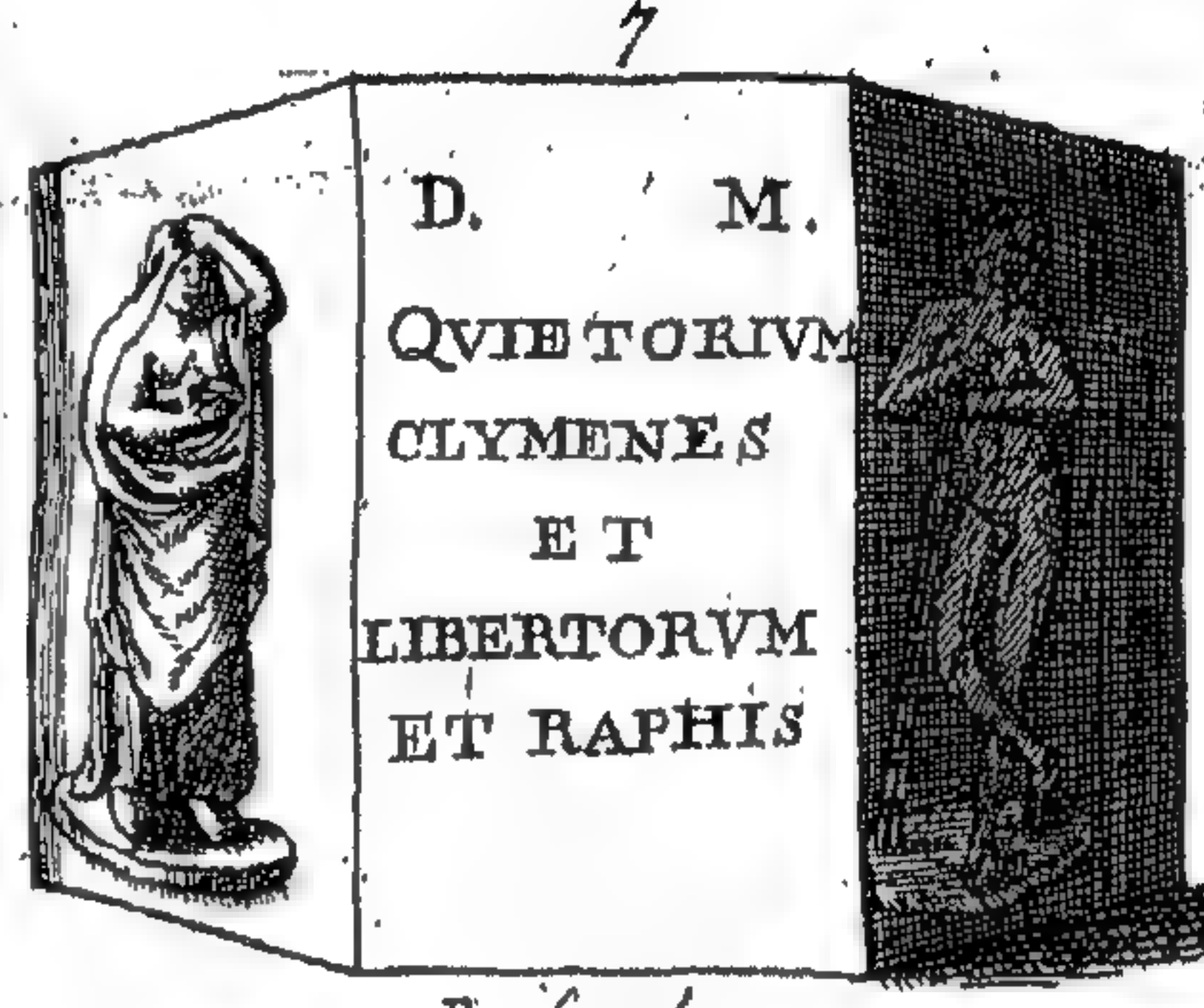
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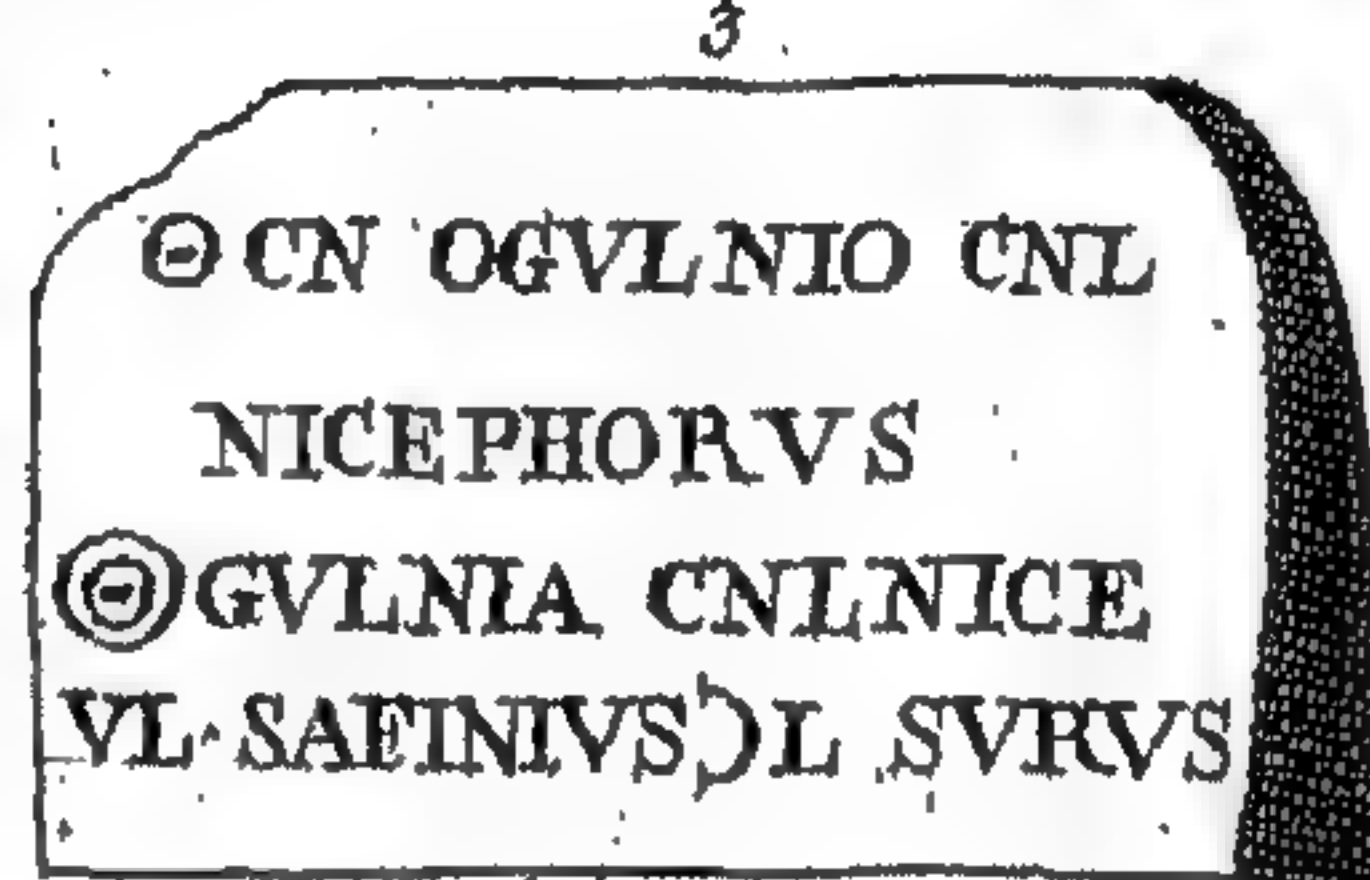
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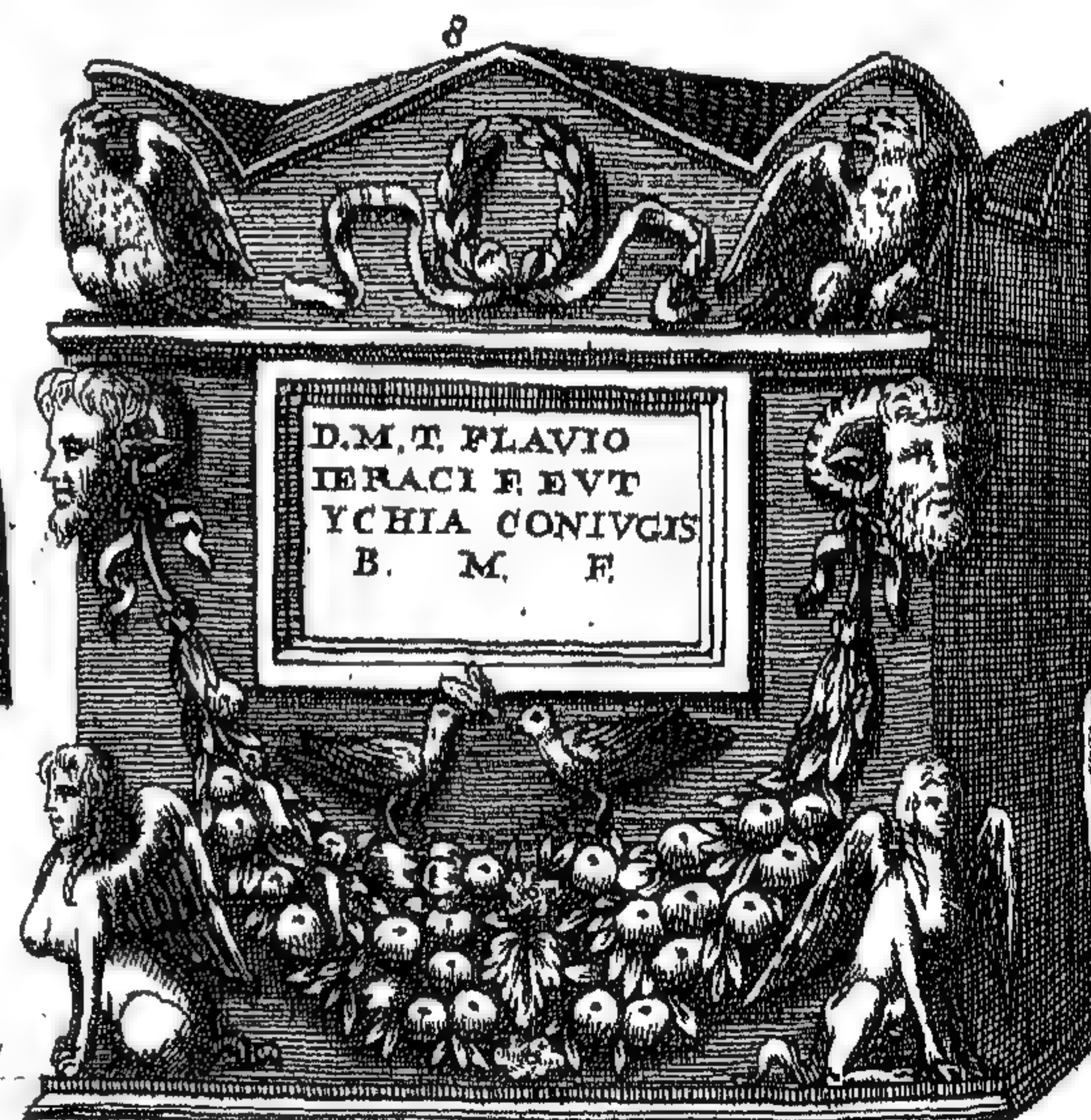
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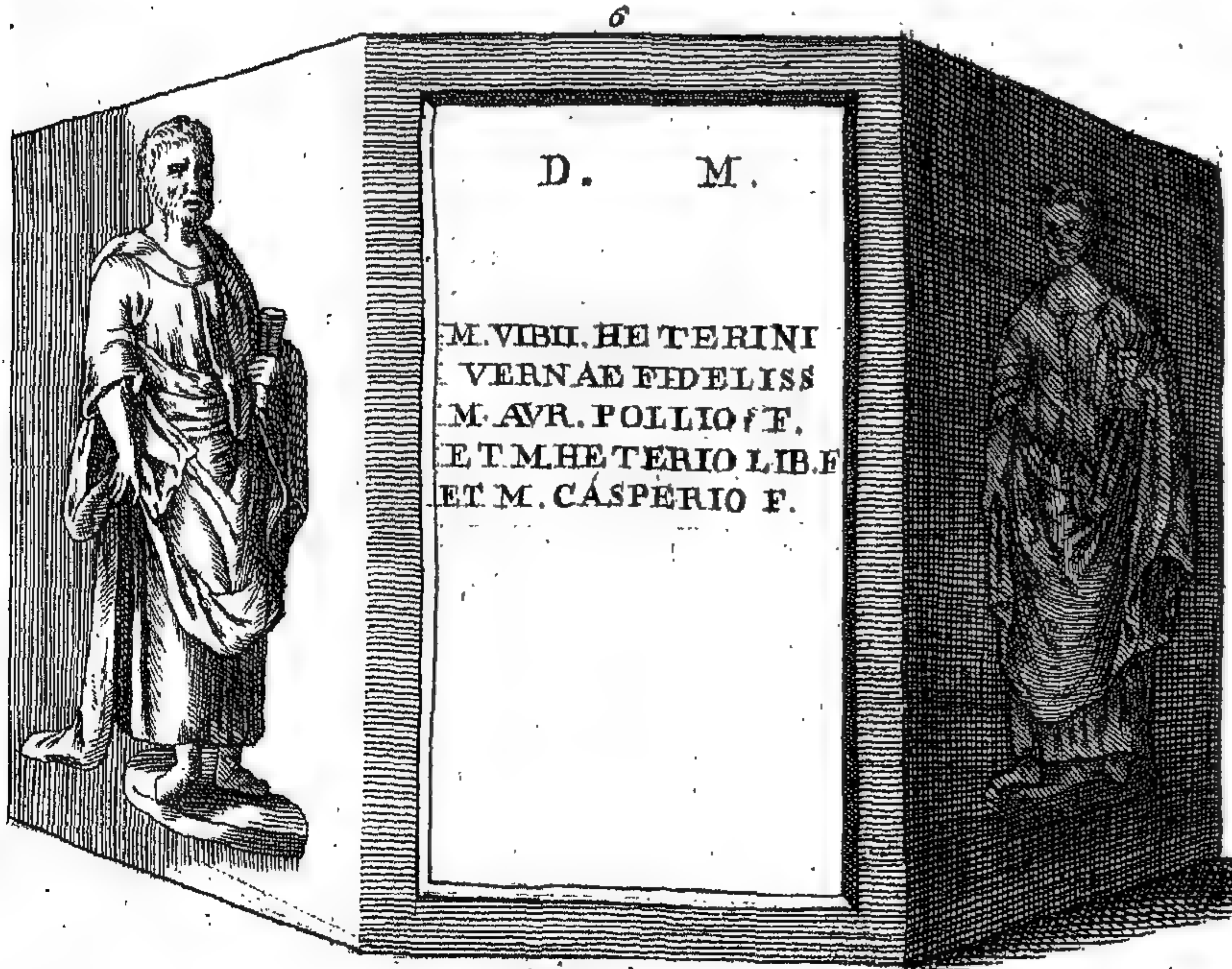
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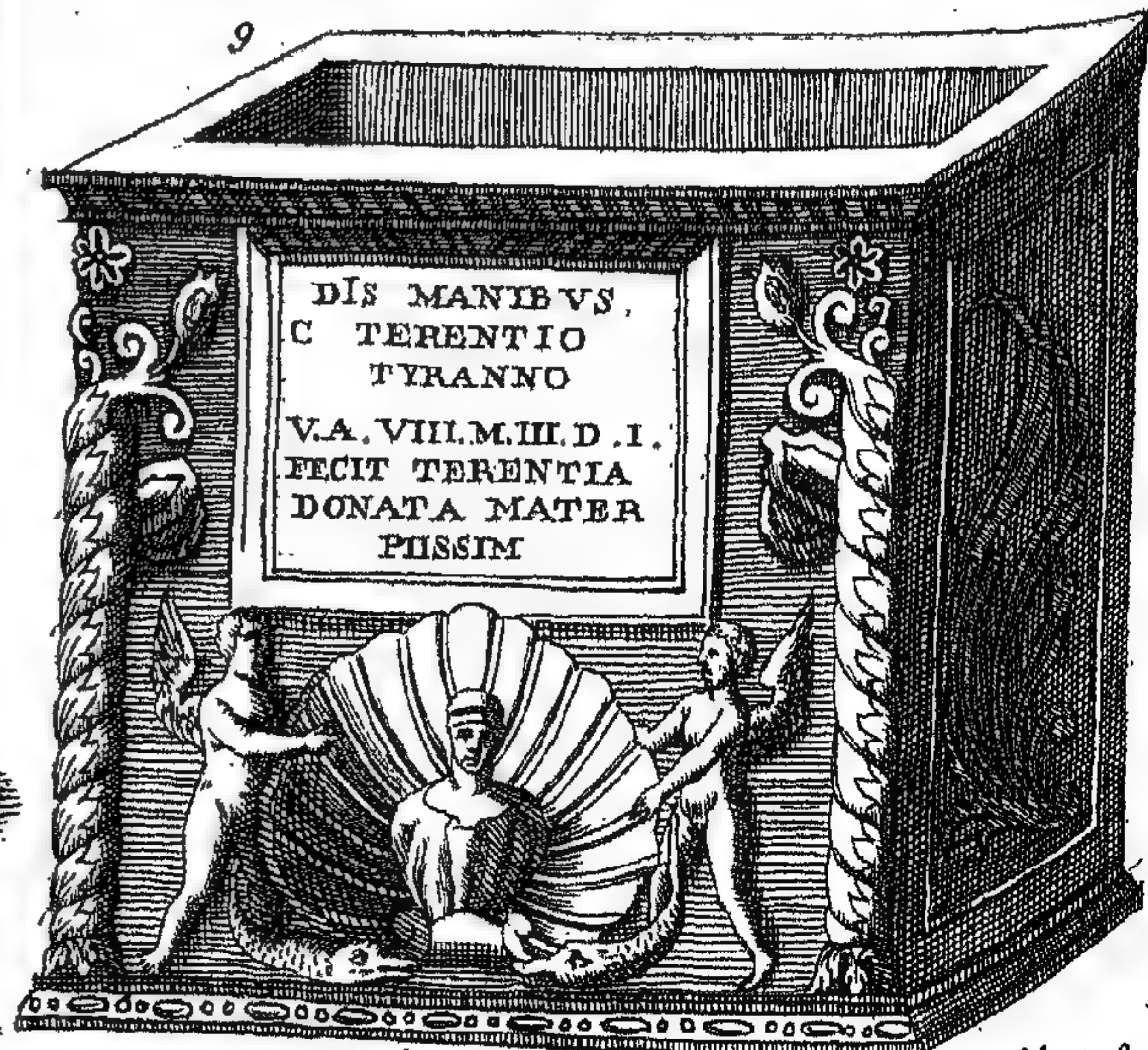
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The meaning of which is, ' that *Cneius Ogulnius Nicephorus* is signified by the Letter Θ to be dead, as is also *Ogulnia Nice* in like manner by the same Letter inserted in the Letter O, which begins her Name; whereas *Lucius Saffinius Surus* the Freed-man of *Caia*, is mark'd with the Letter V as yet living. That the Letter Θ was us'd to mark such as were condemn'd of capital Crimes, we may learn from *Persius*, who tells us that *Nero* sign'd the black *Theta* for the Condemned, *Sat.* 4. 13.

Et potis es nigrum vitio, præfigere, Theta.

To this purpose also *Martial*, who speaks of the Questor's having found out a new *Theta*, in ordering the Lictor to do his Office when he saw him blow his Nose. Thus they also plac'd the Θ in Sepulchral Inscriptions, to signify that the Persons there spoken of were dead. An Inscription of this kind I have publish'd in my *Diarium Italicum*, (p. 5.) and M. *Fabreti* has also given us a great number of such, where the Letter V is put to denote the Person living, and the Θ to denote him dead.

IV. The following Urn of the same Plate was made by *Claudia Ingenua*, the Daughter of *Marcus*, for *Lucius Statius Asclepiades* her Husband, who died at the Age of five and twenty Years, eleven Months and eleven Days. After which *Ingenua* dying, her Son *Lucius Statius Norbanus* deposited her Ashes in the same Urn, as he signified by an Addition he made to the Epitaph of his Father. But we have here the Inscription it self. *Dis Manibus. Lucio Statio Lucii filio Asclepiade optumo pientissimo, Claudia Marci filia Ingenua conjugii karissimo fecit, qui vixit annis viginti quinque, mensibus undecim, diebus undecim. Lucius Statius Norbanos Claudiam Ingeniam matrem suam hic condidit.* The same *Ingenua* is represented sitting, upon the fore-part of the Cover, and giving Meat to an Eagle: But what the meaning of that is, let an *Oedipus* unriddle.

The following Sepulchral Inscription is thus read: *Caio Cicurino Asiatico Aedituo Sylvani Littoralis parenti sanctissimo, Titus Cicurinus Dimarus posuit. Aedituavit annis sexdecim, vixit septuaginta, mensibus novem, diebus septem.* The meaning of which in English is, ' that *Titus Cicurinus Dimarus* caus'd this Monument to be erected for his Father *Caius Cicurinus Asiaticus*, who was *Aedituus*, or Keeper of the Temple of *Sylvanus Littoralis* (as they call'd him, the Figure of which Deity we have seen in the first Volume) and exercis'd the Office of *Aedituus* for the space of sixteen Years, as it is express'd by the Words *aedituavit*, &c. after which he died at the Age of seventy Years, nine Months and seven Days.' We have already shewn in the second Volume what the Office of *Aedituus* was, and therefore refer the Reader thither. Upon the top of this Monument is represented a Bust of both the Father and the Son, and upon one side a Tree and a Dolphin: The Tree, I suppose, denotes the God *Sylvanus*, who is always represented with a Tree, and the Dolphin, *Sylvanus Littoralis*, as he was call'd, from his being worshipp'd on the Sea-shore.

The following Urn shews, that not only Freed-men, who were sometimes very great and powerful, but Slaves also had elegant Urns built for them. Thus this Urn of the Slave *Heterinus* is adorn'd with the Statue of *Heterinus* the Father, call'd *Verna fidelissimus*, and with another of one of his Sons. M. *Fabreti* to this purpose produces some Inscriptions, which shew that Slaves were buried with their Masters, as well as Freed-men.

C H A P. IX.

I. The Urn called *Quietorium*. II. The Urn of *Telefina*. III. What the *Pilarii* and *Ventilatores* were. IV. Another Urn.

- 7 I. THE following Urn is call'd *Quietorium Clymenes & Libertorum & Raphis*; the Repository of *Clymene*, of the Freed-men, and of *Raphis*; on one side of which is represented *Clymene* holding her Hand upon her Head, which denotes Security, as has been shew'd in the first Volume, and agrees very well with the Word *Quietorium*, which signifies a Place of Rest or Repose. On the opposite side is a Genius putting out his Torch, the ordinary Symbol of Sepulchres. The next is the Urn of *Titus Flavius Hierax*, the Ornaments of which are Eagles, Heads of Men with Rams Horns, and winged Sphinxes. This Urn was made at the Charge of *Eutychia*, the Mother of *Titus Flavius*. Two Birds are here seen pecking a Butterfly, the Symbol of the Soul. Another Urn in the same Plate was made by the Order of *Terentia Donata* for her Son *C. Terentius Tyrannus*, who died at the Age of eight Years, three Months and one Day. His Busto is represented at the bottom of the Urn in a Shell sustain'd by two winged Genii, the Dress of his Head is something remarkable.

PLATE X. II. But of all the Urns, there are few more adorn'd than that of *Luccia Telefina*. At the four Angles at the bottom of the Urn are four Sphinxes, and under the Cover four Rams Heads, at whose Horns hang large Festoons. In the Festoon before underneath the Inscription is represented *Telefina*, holding two Children, one in each Arm. The two grown Girls at the right and left of her are perhaps also her Daughters, one of whom seems to be in great Grief and Affliction. Under the Festoon is a young Goat-herd, and under one of the She-goats a young Kid. The fore-part of the Cover represents a Tripod between two Griffins, the Symbol of *Apollo*. On the other side of the Urn is a Vase call'd *Præfericulum*, so often taken notice of above, and under that a Nest of Birds, with the old feeding them; which perhaps may be intended to signify the Care and Vigilance of *Telefina* in bringing up her Children. The *Cupid* below upon a Dolphin, seems to be no more than the Whim or Caprice of the Artificer.

III. One of the most remarkable Epitaphs or Sepulchral Inscriptions, is that of *Publius Ælius Secundus*, produc'd by *Gruter*, and afterwards publish'd by *M. Fabreti*, (p. 250.) the Words of which take as follow:

P. AELIO. AUG. LIB. SECUNDO
PILARIO. OMNIUM. EMINENTIS
SIMO. FECIT. AELIA. EUROPE.
VIRO. SANCTISSIMO. ET. SIBI
ET. SECUNDO. ET. MAGNAE. FILIS (thus)
ET. LIB. LIBERTABUSQ. POSTERQ. EORUM
QUI. VIX. ANN. XXXXVI.

The Sense of which is in *English* this; that *Ælia Europa* erected this Monument for her most religious Husband *Publius Ælius Secundus*, the most eminent of all the *Pilarii*, for her self, her Children *Secundus* and *Magna*, and for her Freed-men, her Freed-women, and their Descendants; and that *Secundus* liv'd six and forty Years.

The *Pilarii* and *Ventilatores* were, according to *Quintilian*, a sort of Jugglers or Players at Legerdemain, who by their Dexterity with certain little Balls could make



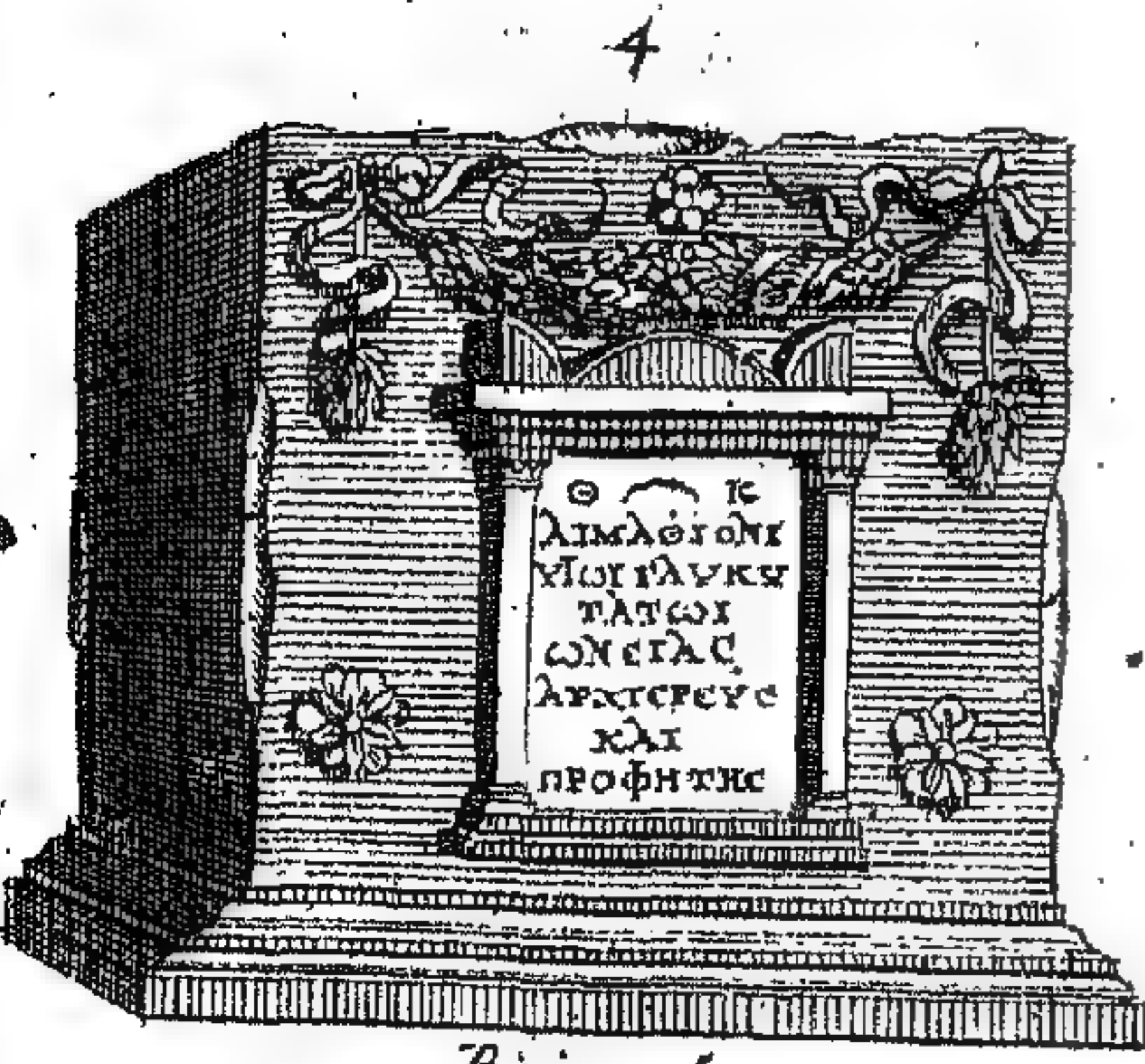
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make them pass and repass as it were at the Word of Command, and deceive thereby all who beheld them.

The Title of Most Eminent here ascrib'd to the *Pilarii*, is also to be found apply'd to the *Agitatores* in the *Circus*, as may be seen in *Gruter*.

IV. The following Urn² is remarkable in many Particulars; it was made for *Quintus Cæcilius Ferox*, a young Man of fifteen Years of Age, one Month, and four and twenty Days, who was already *Calator* or Servant of the Priests of the *Titiales Flaviales*, which were Feasts instituted in Honour of the Emperors *Vespasian* and *Titus*. The *Calatores* were, according to *Servius*, a sort of Beadles, who took Care that no Body should work during the Celebration of the sacred Mysteries, but observe some Decorum, lest they should prophane their Eyes and the Ceremonies of the Gods. What's here worth Observation, is a Vow of *Orestilla* the Daughter of *Gavius Charinus*, to *Sleep*, on one side of the Urn: The Inscription is *Somno Orestilla filia*; under which is a naked Genius extinguishing a Torch, who there represents the God *Sleep*. On the other side there is inscrib'd *Fatis Cæcilius Ferox filius*, the meaning of which is, that *Cæcilius Ferox* made a Vow to *Destiny*: But why the Name of the Son here is different from that of his Father, I know not. The Goddess *Nemesis*, represented under this Inscription, seems to be plac'd there as the Cause of this young Man's being cut off so early: For this was the Goddess that chastis'd Mankind, as we have seen in the first Volume. As to the Vow made to *Sleep* by *Orestilla*, we are to understand Death, which is a kind of Eternal Sleep, *Somno æternali*; as we do in another in our *Diarium Italicum*, related by *Flaminius Vacca*, *Æternali Somno*, which is much more intelligible than another Inscription produc'd there, *In tempore quod non comburitur*. The following Urn⁴ is more simple and unadorn'd, and has this Inscription upon it: Θεῷ καταχθόνιῳ, Αἰμαθίωνι υἱὸν γλυκυτάτῳ, Ονείας ἀρχιερεὺς καὶ προφῆτης: *Dis Manibus, Æmathioni filio dulcissimo, Onias summus Pontifex & Vates*: The meaning of which is in *English*, 'that *Onias*, who was High-Priest and Prophet, caus'd it to be made for his beloved Son *Æmathion*.' The Name *Onias* seems to be *Jewish*.

CHAP. X.

I. An Urn of *Julia Erois*. Dogs represented on Sepulchres. II. Young Children dead figured on Horseback. III. The Sepulchre and Epitaph of the two *Ajax's*, the Father and the Son. IV. A remarkable Epitaph. Cypresses on Sepulchres.

I. THE Urn of *Julia Erois*, Wife of *Claudius Lalisus*, has nothing remarkable, except that it exhibits her Busto in a Shell, sustain'd by two *Genii*, and hath two Heads of *Jupiter Hammon* above, and two Eagles below at the Angles. The Inscription upon it is in these Terms: *Dis Manibus Juliae Erois (f. Eroïdi) conjugii sanctissimæ Tiberius Claudius Lalisus, cum qua vixit annis triginta & uno sine querela, vixit annis quadraginta octo, sibi & suis*. The meaning of which is in *English*, 'that *Tiberius Claudius Lalisus* had this Urn made for his most pious Wife *Julia Erois*, who liv'd with him one and thirty Years without Contention, and died at the Age of eight and forty Years. The following Urn of *C. Julius Secularis* is more remarkable'. This Youth is represented at full length, with a

Chlamys about his Shoulders, but not covering his Nakedness. In his right Hand he holds a Butterfly, the Symbol of the Soul, as we have often observ'd, and in his left a Dove, denoting the Simplicity of the Manners of this Youth. At his Feet on one side is an Ape without a Head, it being fallen off, and on the other a Dog. The Custom of putting Dogs upon Sepulchres at the Feet of the Deceased, was not unknown to Antiquity: For thus we find *Trimalchio* speaking to the Architect that was to build his Sepulchre: *Valde te rogo, ut secundum pedes statue mee catellam pingas, & coronas, & unguenta*. I desire you to represent at my Feet a little Dog, as also Crowns and Ointments. But this Custom did not obtain near so much then as in After-ages in the Times of Christianity. At the left Hand of this young Man is a large Candlestick, to which is fix'd a lighted Torch, and at the top of the Candlestick is a second time the Busto of this same *Caius Julius Secularis*.

- 6 The following is the Epitaph of *Octavius Liberalis*⁶, who died at the Age of five Years, four Months and four Days, with his Busto exhibited above it. The
7 Urn of *Heteria Superba*⁷ has something in it worth Observation: For tho' she died, as the Inscription imports, at the Age of eighteen Months and five and twenty Days, yet the Statue in the middle of the Urn is the Figure of a Woman full grown. If it should be said that it is her Mother *Julia Zosima*, who is here represented: The two *Genii* that crown her, the two Torches beside her, and the Dove in her left Hand, all speak the contrary, and shew it to be *Heteria Superba* her self, whom her Parents had a mind to represent as a Woman. Nor is this the only time we meet with Children represented in this manner. She has at her Feet on one side a Dog, to which she presents a Bunch of Grapes, and on the other a Dove.

PLATE XI. The first Urn of the following Plate is *Albioisia's*, and her Busto represented upon the Cover in a Shell¹.

- I II. We have already seen a Child of eighteen Months old represented like a grown Woman, and have here another Example of the like nature, namely a
2 little Boy of ten Months old riding on Horse-back² like a Man. His Father, who passionately lov'd him, not content with exhibiting him in this manner, compares him also to *Jacchus* or *Bacchus*, to *Hercules* and *Endymion*. He probably forgot to put the Child's Name or his own in the Inscription, the Words of which are as follow.

Βαῖδν ἐπισήσας ἱχνῶ ἐνθάδε τύνβον ἄθρισον,
· Παιδὸς ἄφνω μαζῶν μιντεὸς ἀποπταμένε,
Ὡχετο δ' ἐν νεκύεσσι λιπῶν πατρὲς πένθεσσι ἄλκιον,
Δισσῆς πληρώσας πεντάδα τῶν συνόδων,
Τοῖσιν δ' ἦν γεγαῶς οἷός ποτε φύσεν Ἰάκχον,
Ἡ θεγαύς Ἀλκίδης, ἢ καλὸς Ἐνδυμίων.

In English thus:

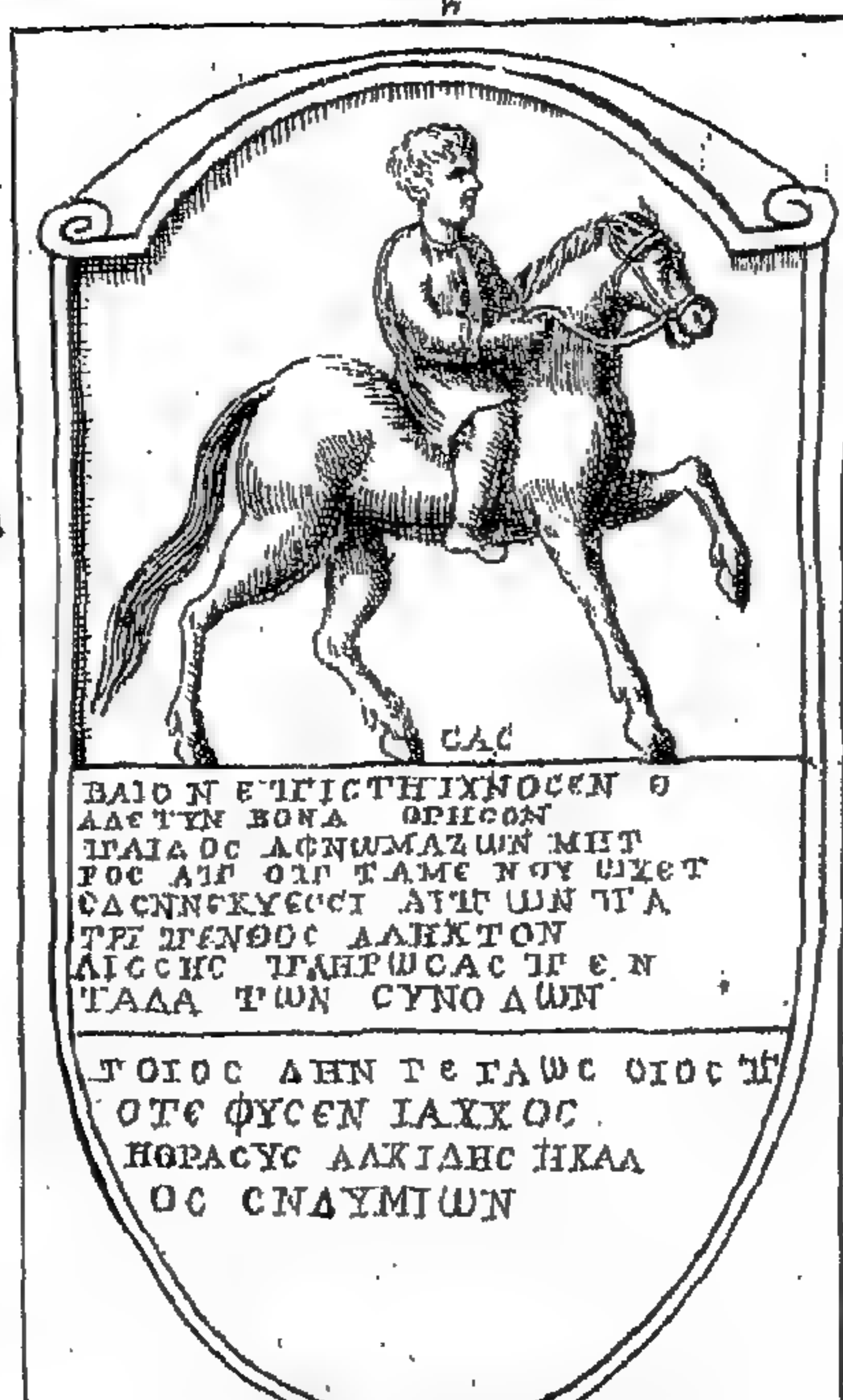
You that pass by, stop a little to look upon this Sepulchre, and there you shall see a young Child snatch'd from his Mother's Breast at the Age of ten Months, leaving his Father inconsolable for the loss. For Beauty he might be compar'd with young Bacchus, Hercules, or Endymion.

'Tis to be observ'd, that after the Word Δισσῆς in the fourth Line of the Inscription, *σελήνης* is to be understood, that is, *five Conjunctions of two Moons*, which is a periphrastical Expression for ten Months.

- Another Image of an Infant on Horseback, M. *Fabreti* has given us; but this
3 besides a Tunick wears a *Chlamys*³ which floats at the pleasure of the Wind: Be-



Boissard



Rossi



ΑΙΑΣ ΠΑΜΜΟΧΟΥ ΑΝΕΜΤΩΣ ΒΙΩΣΑΣ ΚΑΛΟΚΑΓΗΘΙΑΣ
ΕΙΝΕΚΟΝ ΕΡΗCΤΕ ΚΑΙ ΖΗΤΗΤΕ ΚΑΙ Ε ΑΙΣΑΙΑΝΤΕC ΤΕΚΝΟΝ
ΕΤΩΝ Κ ΕΝ ΕΤΕCΙΝ ΟΛΙΓΟΙC ΑΥΤΗΝ ΚΑΤΕΛΙΨΕ ΤΕΚΟΥCΗ ΜΟΙΓΑΔΩC
ΚΑΤΕΚΛΩCΕ ΘΘΕΝ ΗΑΥΘΕ ΚΑΙ ΠΑΝΙ ΑΤΤΗΛΘΕ



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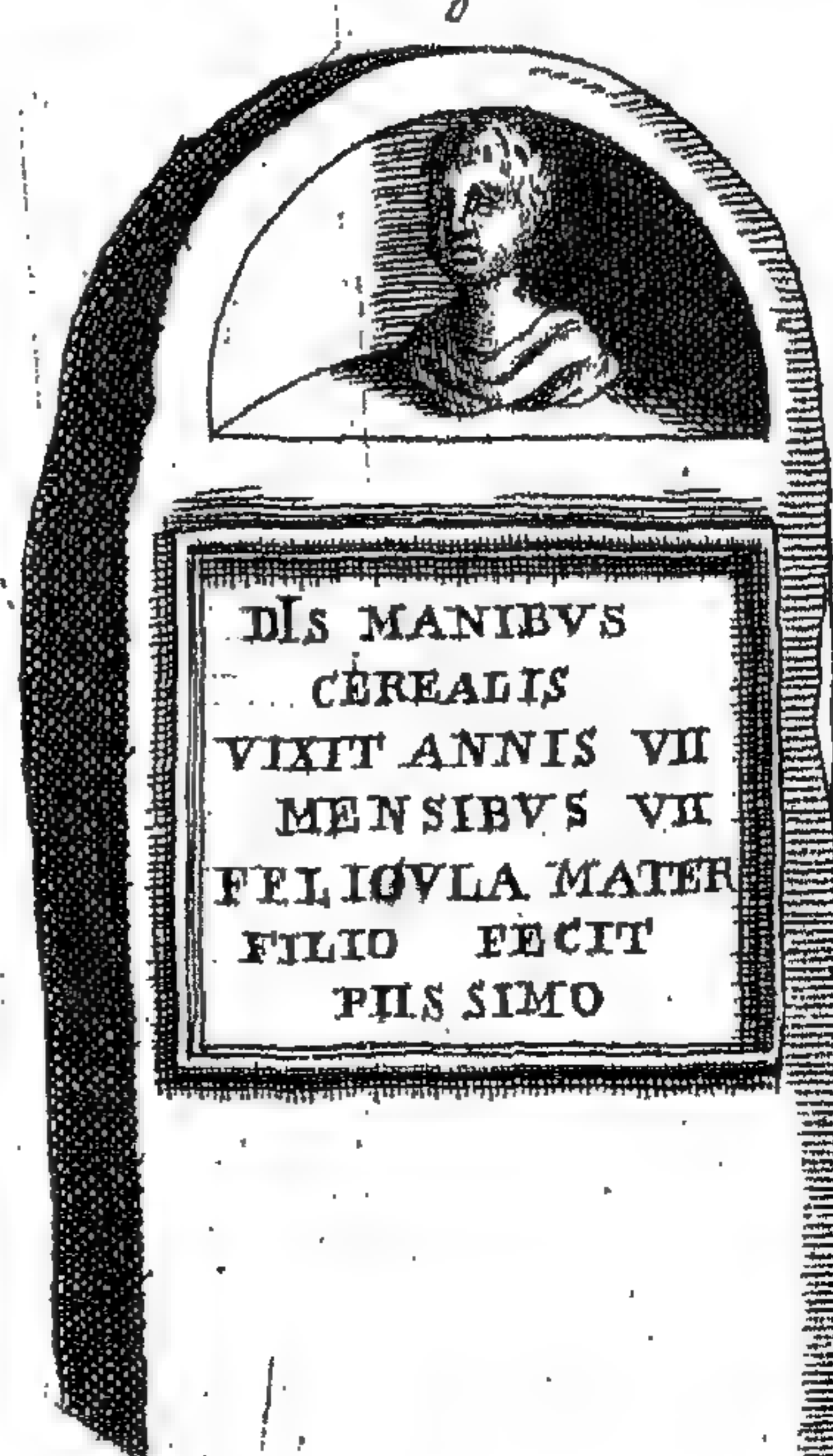
M. Fabretti



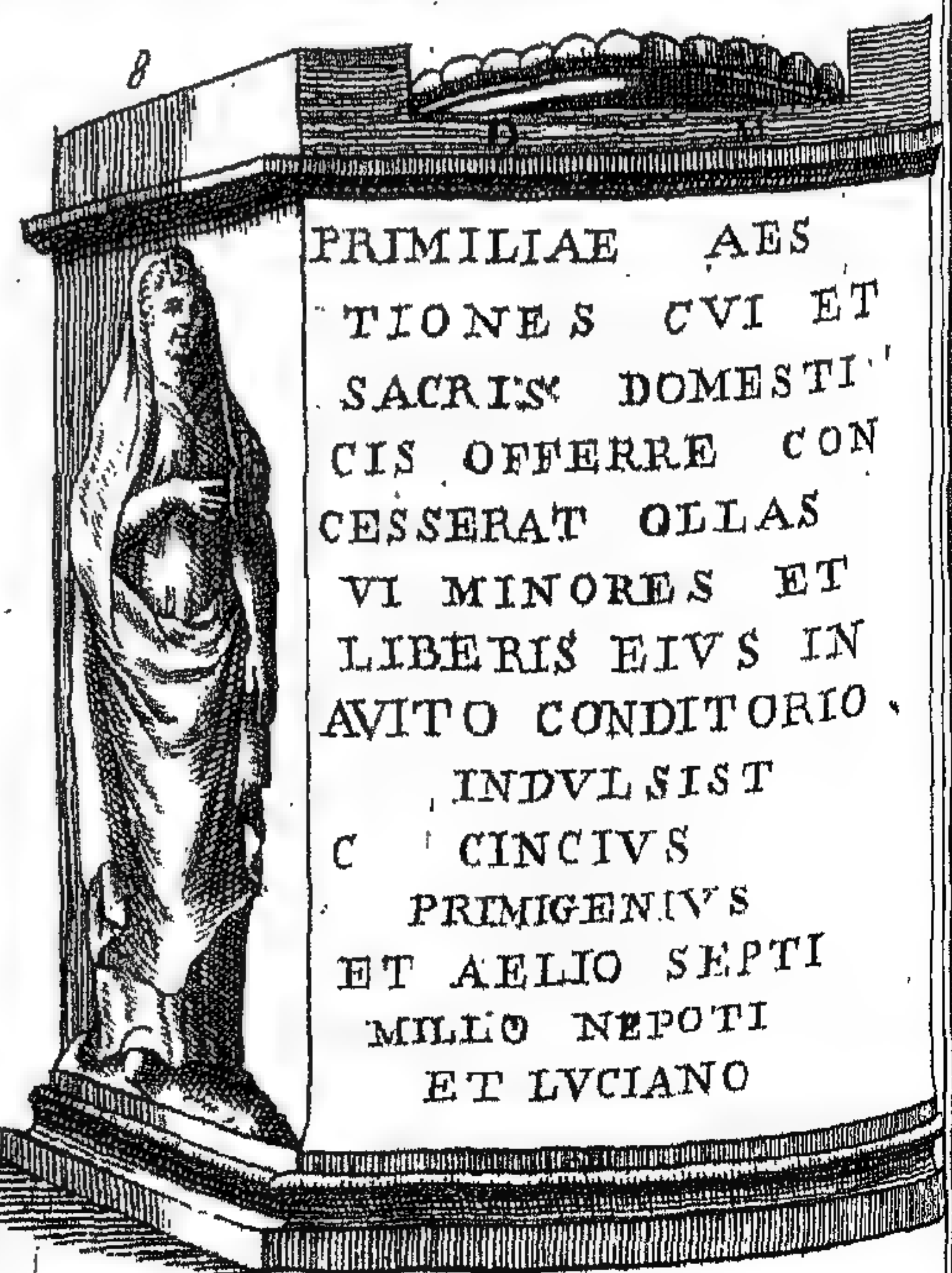
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Vol. V. Boissard



Boissard



Boissard

Before him is a burning Altar, and a little farther a Tree twisted about with a Serpent advancing its Head towards the Altar. The Inscription is thus read: Γλυκὼν Εὐημέρω τῷ τέκνῳ μνήας ἕνεκα, ζήσαντι ἐνιαυτὸν ἕνα μῆνας δέκα. In *English* thus: *Glycon in Memory of his Son Euhemerus, who liv'd a Year and ten Months.* *Fabreti* is of Opinion that this Boy *Euhemerus* is here represented as going to the *Elysian* Fields, or the Gardens of the *Hesperides*, and that to render the Dragon, who is the Keeper of them, propitious, and procure thereby an uninterrupted Passage to the Place of the happy, he holds a *Patera* in his Hand to sacrifice upon the flaming Altar. He is farther of Opinion, that *Strabo* put both the Gardens of the *Hesperides* and *Elysian* Fields together, because he plac'd them both at the Extremity of *Hesperia*. But whether this Opinion of his will hold or not, I cannot pretend to say. This, however, is certain, that the same Image of a Serpent twisted round a Tree sometimes occurs in Marbles that regard the *Inferi*. Thus we have seen this Image in a Representation of *Hercules* carrying away the Dog *Cerberus* from Hell.

III. We here present the Reader with a Bass-Relief⁴ and a Sepulchral Inscription, which formerly belong'd to M. *de Boze*, but is now to be seen in the Gallery of the celebrated M. *Foucault*. In this Bass-Relief six Persons are exhibited: The young Man deceas'd sits in Bed between his Father and Mother, she holding his Arm, while the Father leans one Arm upon the Pillow, and puts the other about his Son's Neck. The Place that the Father has here, is the common Situation of Fathers on such Occasions, as will be seen below. The other three Persons are probably the Relations or Kinsfolks of the Deceased. A Table with three Feet, such as frequently occurs in Funeral Entertainments, is thrust under the Bed. The *Greek* Inscription below has been compos'd by some very illiterate Person, as may be seen by the gross Faults in it. The Words thereof are these: Αἶας Π. Αμμονίῃ ἀμέμπτως (for ἀμέμπλως) βιώσας καλοκαγαθίας ἀρμονίας εἵνεκον (for εἵνεκεν) χρηστὴ καὶ ζητιτὴ χαῖρε, Αἶας Αἰάντες (for Αἰάντῳ) τέκνον ἐτῶν εἴκοσι ἂν ἔτεσιν ὀλίγοις λυπὴν κατέλιπε (thus) τεκούσῃ. Μοῖρα δ' ὥς κατεκλώσε, ὅθεν ἦλυθί, καὶ πάλι ἀπῆλθε. The Sense of which is in *English* this: *Ajax the Son of Publius Ammonius, who hast lived blamelessly, I have made this Monument, for the sake of thy Probity and Integrity, Farewel thou gentle and beloved. Ajax, the Son of Ajax, died at twenty Years of Age, and left his Mother to lament her loss: But the Parcæ or fatal Sisters spun the Thread of Life thus short, and he is return'd to the Place from whence he came.* 'Twas the Wife of *Ajax* the Father, and the Mother of *Ajax* the Son, who erected this Monument, but without mentioning her own Name. In the latter part of the Epitaph there's some kind of Verse, but no Quantity observ'd.

IV. The following Image and Inscription⁵ may be reckon'd among the most remarkable. The Words of the Inscription are as follow: *Patrem, Matrem, Liberos una lues sustulit, lacrymis confecta Cypris, filio & nepotibus posuit.* That is, 'One Contagion carried off Father, Mother, and Children, and *Cypris* full of Sorrow and Tears erected this Monument for her Son and Grandsons.' 'Tis therefore *Cypris* who is sacrificing to the *Manes* for her Son, her Son's Wife, and her Grandchildren. She has a Veil over her, and is pouring out of her *Patera* upon a flaming Altar of an uncommon Form. She is plac'd between two Cypresses, that Tree being (as we have above observ'd) the Tree us'd at Funerals, and which they us'd to put on Sepulchres and Mausoleums: They also adorn'd Biers, Funeral Piles and Urns with its Branches. But this was not the only reason perhaps of placing those Trees here, but the Conformity of the Word *Cypress* to her Name: For the Ancients took a pleasure in such sort of Allusions. Thus the *Thorian* Family have the *Taurus* or Bull upon their Medals, and *Pomponius Musa* upon every Reverse of his Medals a Muse, or the *Hercules* of the Muses. But this Monument is not properly an Urn, but a Marble Table.

C H A P.

C H A P. XI.

I. Other Urns. II. Epitaphs and Bass-Reliefs of the Horses of the Circus. III. An Epitaph of a Horse of the Emperor Hadrian. IV. Other Urns and Epitaphs.

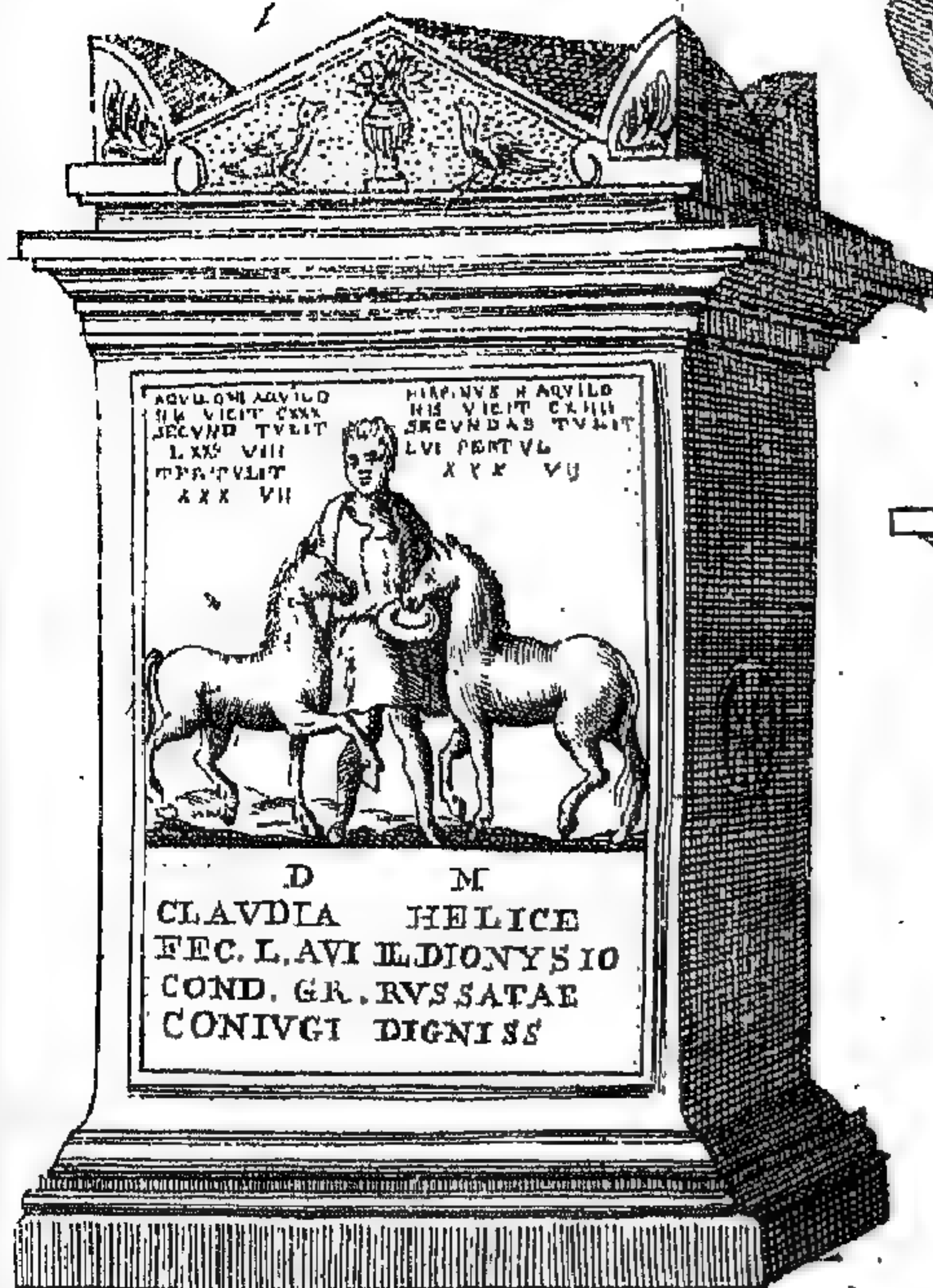
6 I. IN the following Image ' we see the Epitaph and Busto of *Cerealis*, a young Boy who died at the Age of seven Years and seven Months, and for whom his Mother *Felicula* erected this Monument. The Words of the Inscription are these: *Dis Manibus. Cerealis vixit annis septem, mensibus septem. Felicula Mater filio fecit piissimo.* The following Urn ' was made by *C. Julius Thamyrus*, and *Julia Trophime* for *Lucius Julius Carus* the Favourite Slave of the first, born in his House, and Son of the last. He liv'd three Years, eight Months and ten Days. The Inscription is in these Words: *Dis Manibus. C. Julius Thamyrus, Lucio Julio Caro Vernæ suo bene merenti fecit & Julia Trophime mater: vixit annis tribus, mensibus octo, diebus decem.* This *Julius Carus* is here represented sitting, cloath'd with a Tunick with Sleeves, which hangs down to his Feet.

8 The following Marble Urn ' is remarkable for the Inscription upon it, which is this: *Dis Manibus Primillæ Æstiones, cui & sacris domesticis offerre concesserat ollas sex minores, & liberis ejus in avito conditorio indulgit Caius Cincius Primigenius, & Ælio Septimillo nepoti, & Luciano.* The meaning of which is, ' That *Caius Cincius Primigenius* had granted six lesser *Ollæ* to *Primilla Æstiones*, and to her sacred Domesticicks, and given leave to her Children, ' her Grandson *Ælius Septimillus* and *Lucian*, to be interr'd in the *Conditorium* ' or Repository of his Ancestors.' We have taken Notice above of these *ollæ minores*, and shewn that they were commonly made of Earth. *Primilla* is here represented in the Habit of a Matron; and it is observable, that a numerical Name is here chang'd into the *Prænomen* of the same Family: For the Grandmother's Name is *Primilla*, and her Grandson's *Ælius Septimillus*. This indeed was an ancient Custom in *Prænomens*, as in *Tertius*, *Quartus*, *Quintus*, *Sextus*.

9 The following Marble ' which exhibits the Busto of *Ælia Splenis*, has this Inscription upon it. *Dis Manibus. Æliæ Spleni conjugii pientissimæ, quæ vixit mecum annis viginti octo, & suis libertis libertabusque posterisque eorum solo redempto fecit & Valerio Æliano suo.* The meaning of which is, ' That the Husband ' of *Ælia Splenis* (who has not here put his own Name) having purchas'd the ' Ground, erected this Monument for his Wife, who liv'd with him eight and ' twenty Years, as also for his Freed-men and Freed-women and their Posterity, ' and for *Valerius Ælianus*.

PLATE
XII.

The following Urn is altogether extraordinary, and has two Inscriptions upon it ' ; The uppermost of them regards the Horses, and that below, preceded by the Letters D. M. *Dis Manibus*, relates to Men. The first Inscription is double, because of two Horses that are there represented, which were the most famous of all the Horses that ran in the *Circus*, as the Inscriptions import. One of the Inscriptions is thus read: *Aquiloni Aquilonis: vicit centies tricies & secundo; secundas tulit octogiesies octies; tertias tulit tricies septies.* The meaning of which is, ' That this was in Memory of the Horse *Aquilo* begot by *Aquilo*, who had conquer'd ' a hundred and thirty times; won the second Prize eighty eight times, and the ' third thirty seven times.' The Inscription of the other Horse runs thus: *Hirpinus nepos Aquilonis vicit centies quatuordecies; secundas tulit quinquagesies septies; tertias tulit tricies septies.* The English of which is, ' That *Hirpinus* ' the



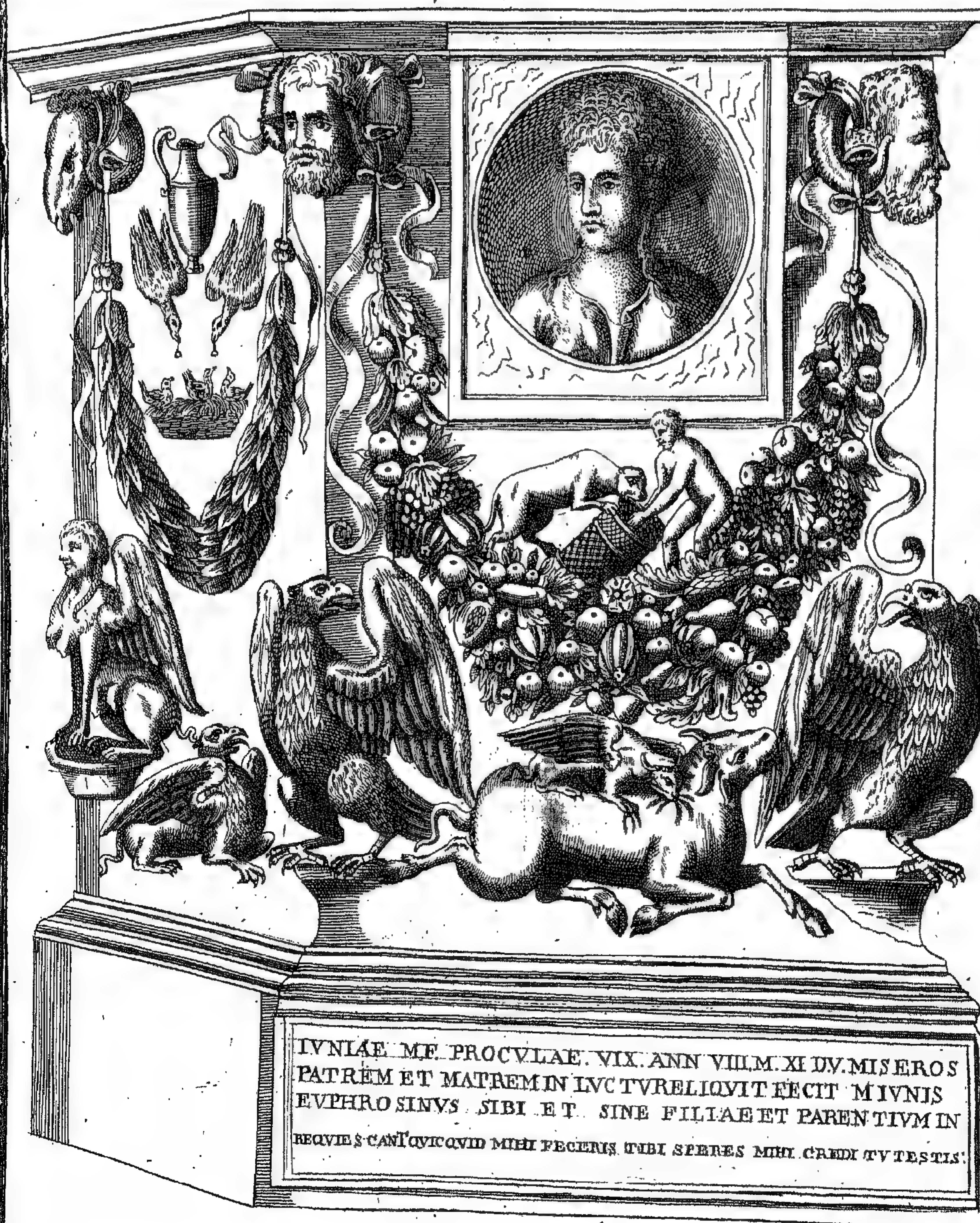
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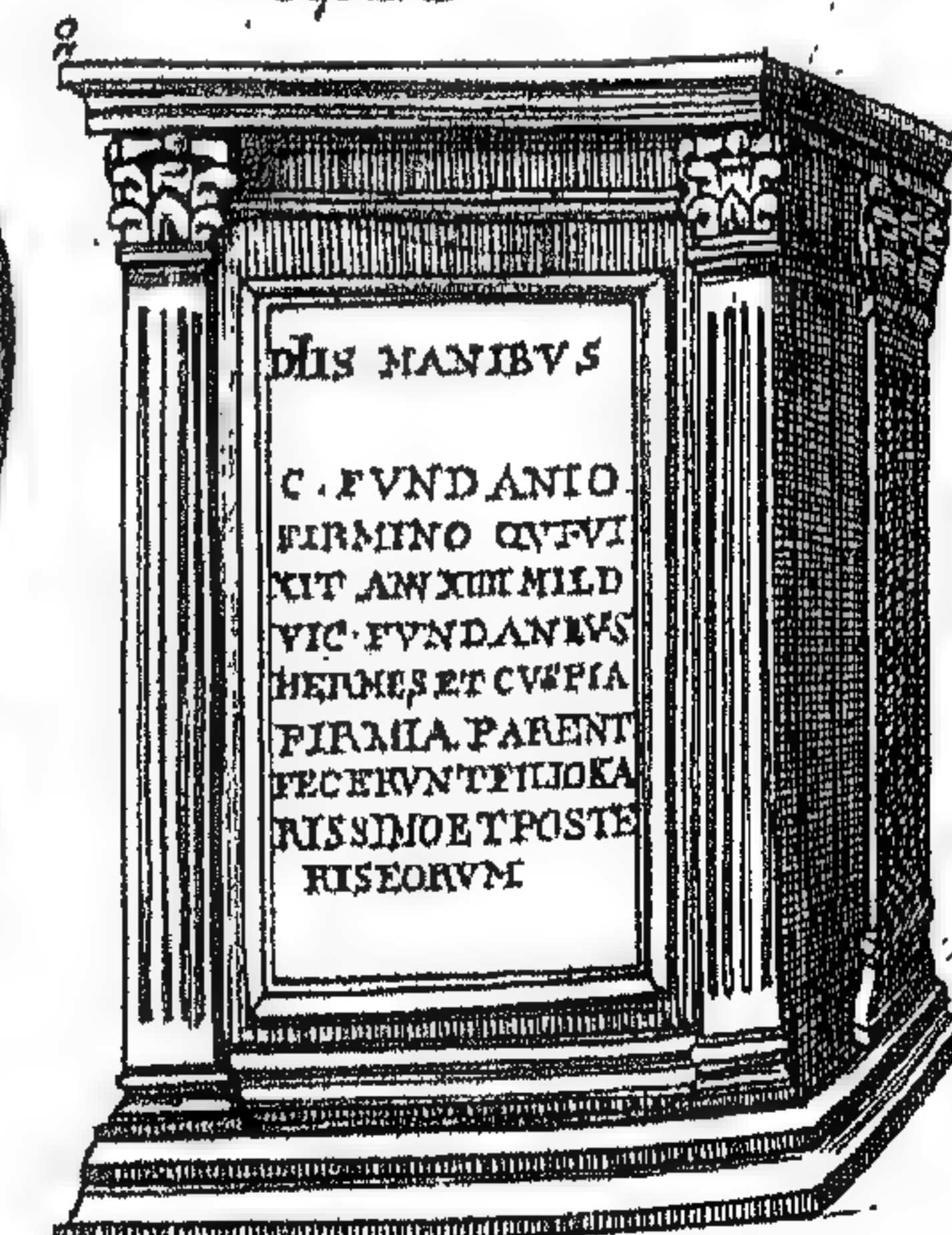
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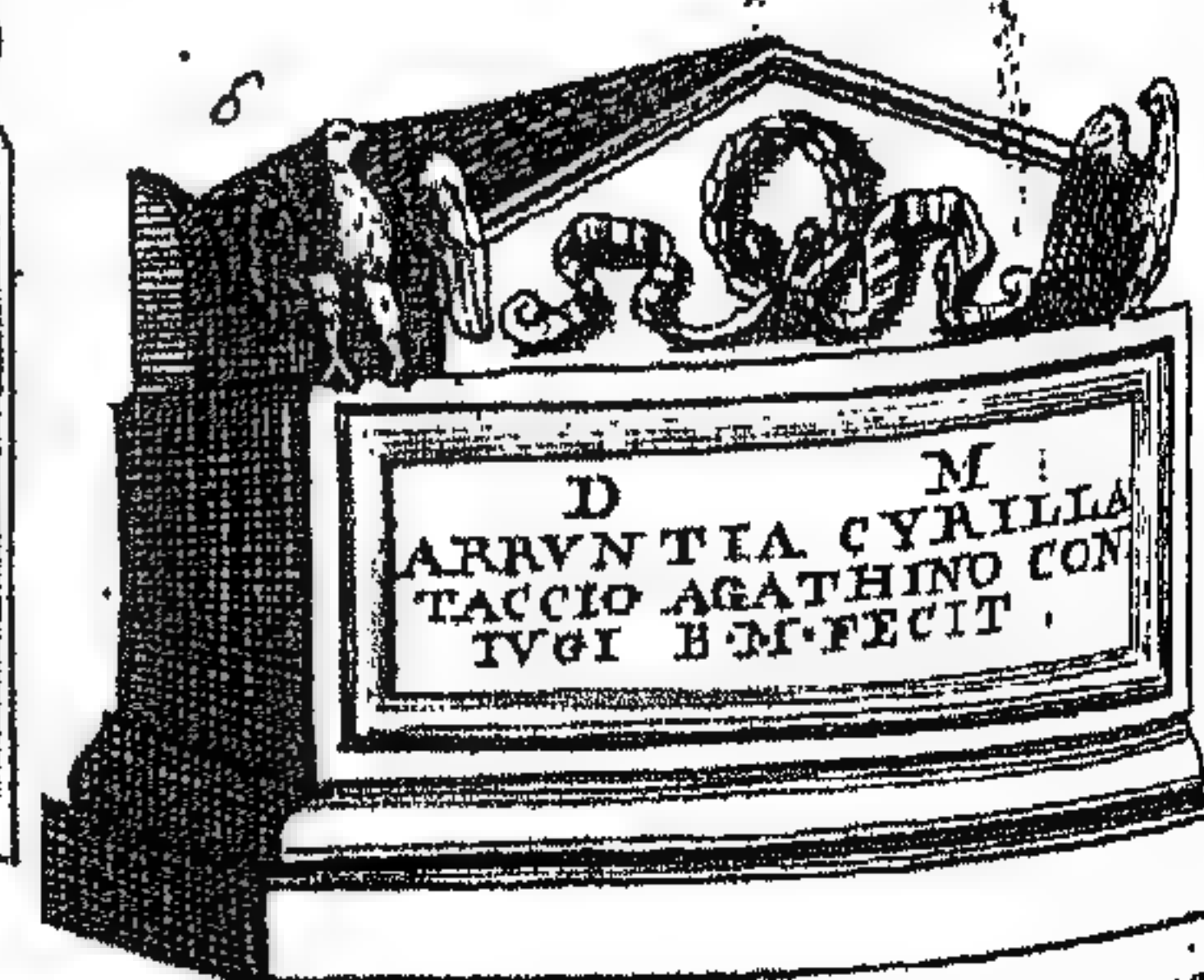
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‘the Grandson of *Aquilo* conquer’d a hundred and forty times; won the second Prize fifty seven times, and the third thirty seven times.’ According to this Genealogy of the Horses, *Hirpinus* was the Grandson of *Aquilo*. The Fame of the *Circensian* Horses was so great, that the Poets bring them in for Examples: Thus *Martial*,

Non sum Andremonem notior caballo.

The Inscriptions of the Horses are put before that of the *Agitator* (or Driver,) it being usual, as we have above observ’d in the Third Volume, to pay more Honour to their Race Horses, than to the Men that rid or drove them; for they erected Monuments to them to perpetuate their Memory.

III. Nor are Examples of this kind few, that is, of Men erecting Monuments in honour of their Horses, as may be seen in *Ælian*, *Pliny*, and many others. In *Spartian* also we read, that *Hadrian* was so fond of his Horses and Dogs, that he built Sepulchres for them: and there is yet remaining an Epigram or Epitaph of his upon one of his Horses, call’d *Borysthenes*, which *Salmasius* has given us more correct. The Words are these:

*Borysthenes Alanus,
Cæsareus veredus,
Per æquor & paludes,
Et tumulos Hetruscos,
Volare qui solebat,
Pannonios nec ullus
Apros eum insequentem,
Dente aper albicanti
Ausus fuit nocere,
Vel extimam saliva
Sparsit ab ore caudam
Ut solet evenire:
Sed integer Juventa,
Inviolatus artus,
Die sua peremptus,
Hoc situs est in agro.*

The Sense of which in *English* is this:

Borysthenes, call’d *Alanus* from the Country he was of, the Emperor’s Race-horse, who ran through Plains and Marshes, and scour’d the Mountains of *Hetruria*; pursued the *Pannonian* Boars, so that not any of them durst attack him with their Tusks, or even approach so near as to reach the end of his Tail with the Foam they cast out of their Mouth; continued vigorous and strong to the last, then died, and was interr’d in this Field.

The Names of *Aquilo*, *Hirpinus* and *Andremon* are found in the Catalogue of Race-horses in the Third Volume, digested into Alphabetical order. The Name *Aquilo* denotes a Horse as swift as the Wind, and *Hirpinus* a good Leaper, as may be seen in the Second Volume, *de Hirpiis*.

IV. The Epitaph under the Horses was made by *Claudia Helice* for her Husband *Lucius Avitus Dionysius*, the Freed-man of *Lucius*, and chief of the red Faction. The Words which I render chief of the red Faction, are COND. GR. RUSSATÆ, where by *Cond.* I understand *Conditor*; but whether *Gr. Russatæ* signify *Gregis*, or *Gregariorum Russatæ factionis*, I know not: This Faction was also call’d *Russeæ* and *Roseæ*. In the Inscription that precedes this in *Gruter’s Thesaurus*, p. 338. *C. Pompeius Fuscenus* is call’d *Conditor factionis Russatæ*. There

are also other Places, in that Author where *Conditor* is taken in the same Sense.
 2 In the same Plate is the Sepulchre of *Caius Fundanus Firminus*²; but there's no-
 3 thing in it extraordinary to deserve a Description. Over it is the Monument
 of a certain *Gaul* call'd *Alduovorix*, of the victorious Colony of the *Sequani*,
 who erected this Marble for his Wife *Plocusa*. Above the Inscription are the
 Bustos of both the Man and his Wife, and on one side a Collar, together with
 a certain Instrument which I know not the use of. The following Monument
 4 exhibits a Woman sitting³, and reading in a Scroll. The Inscription D I S. M A -
 N I B U S P. M A R I. T E R I S seems to be corrupted at the End.

5 The next Urn⁴ made by *Flavius Herma* for his Wife *Flavia Helpis*, repre-
 sents them both in a Shell upon the cover of the Urn, adorn'd with four great
 Swans at the Angles. *Helpis* is remarkable for the dress of her Head, which
 is nothing but her Hair puff'd and accommodated.

6 The Urn of *Aruntia Cyrilla*⁵ made by her Husband *Taccius Agathinus*, has
 nothing worth Observation. 'Tis otherwise however with that of *Junia Procula*⁶ a
 7 Girl of eight Years, eleven Months and five Days old, where her Busto is represent-
 ed: For this Urn is full of various Ornaments; but then we have already seen the
 like in other Monuments, and shall yet see more such hereafter. 'Twas *Euphro-*
synus the Father of *Junia Procula*, who caus'd this Urn to be made for his Daugh-
 ter and an Epitaph also upon it; but now spoil'd in many Places: At the end
 of it there is this moral Sentence: *Quicquid mihi feceris, tibi speres, mihi crede, tu*
testis

C H A P. XII.

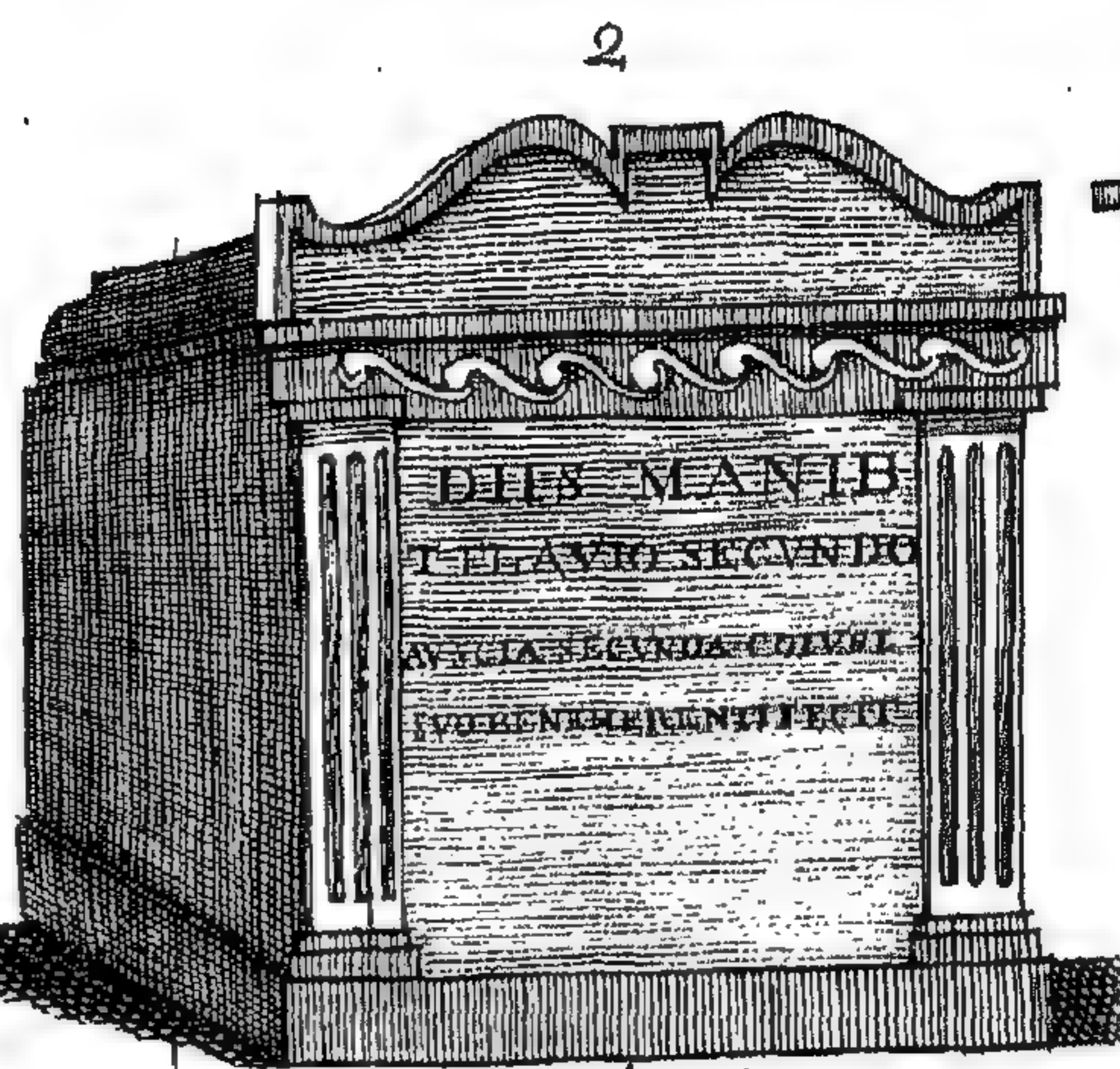
- I. *A sepulchral Urn situated in a remarkable Manner. Crystal Balls in the Urns.*
 II. *Bacchus riding on a Tiger.* III. *The sepulchral Stone called an Altar.* IV.
Other Urns.

PLATE I. XIII. **I**N the following Plate is the Urn of *Julia Proculia*¹, made by order of her
 Husband *Julius Theophilus*. She is there represented in Busto, but with
 1 her Hair more curl'd and puff'd than that of *Flavia Helpis* above. The Roman
 Women had, besides the Needles or Bodkins call'd *discriminales* with which they
 divided their Hair, others call'd *crinales*, of a circular Form, which they made
 use of to curl and frize their Hair withal; and these they made of Gold, Silver,
 and other Materials.

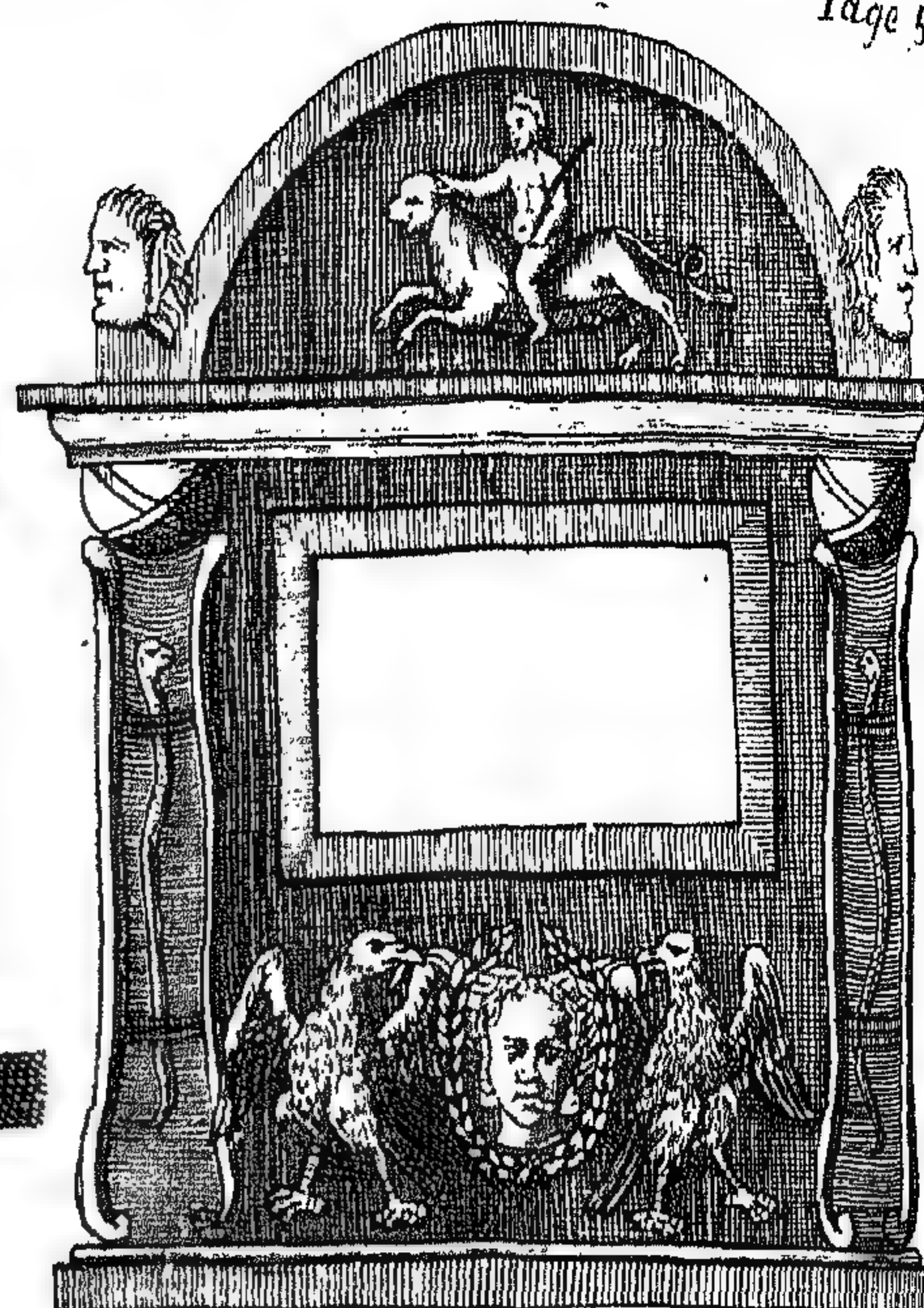
The Needles or Bodkins call'd *discriminales*, they sometimes buried with the
 Women: upon which *Flaminius Vacca*, cited in our *Diarium Italicum*, relates one
 of the most extraordinary Things that was ever seen in ancient Monuments. The
 Story is this. 'Not far from the Gate of S. Laurence, says he, there's a Vine-
 'yard and a House call'd *Marmorata*, where there's found a considerable quan-
 'tity of Marbles and Monuments, from whence no doubt it had its Name. This
 'Place belongs to the Chapter of S. John Lateran: And when the Canons there-
 'of went about to build a Wall round the House, they sent for some Masons to
 'break two Tiburtine Stones of an enormous Size, which were plac'd one above
 'another. These having broken the first Stone, as they were throwing aside the
 'Fragments, spied within, an Urn of yellow Alabaster with a Cover. The Persons
 'that lodg'd in the House, and who were come out to assist the Masons, forbid them
 'touching this Vase until the Chapter was inform'd of it, and accordingly one
 'of



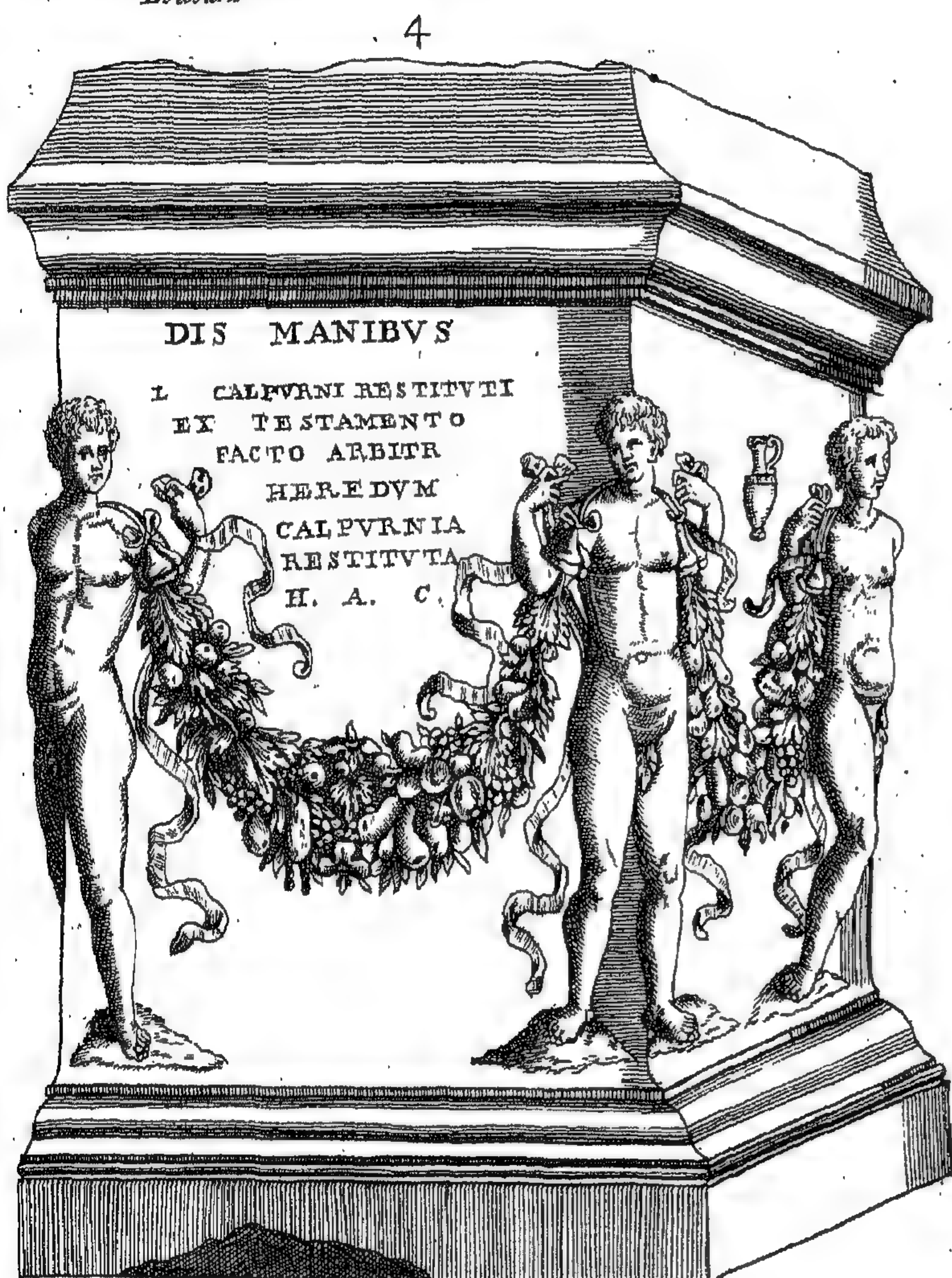
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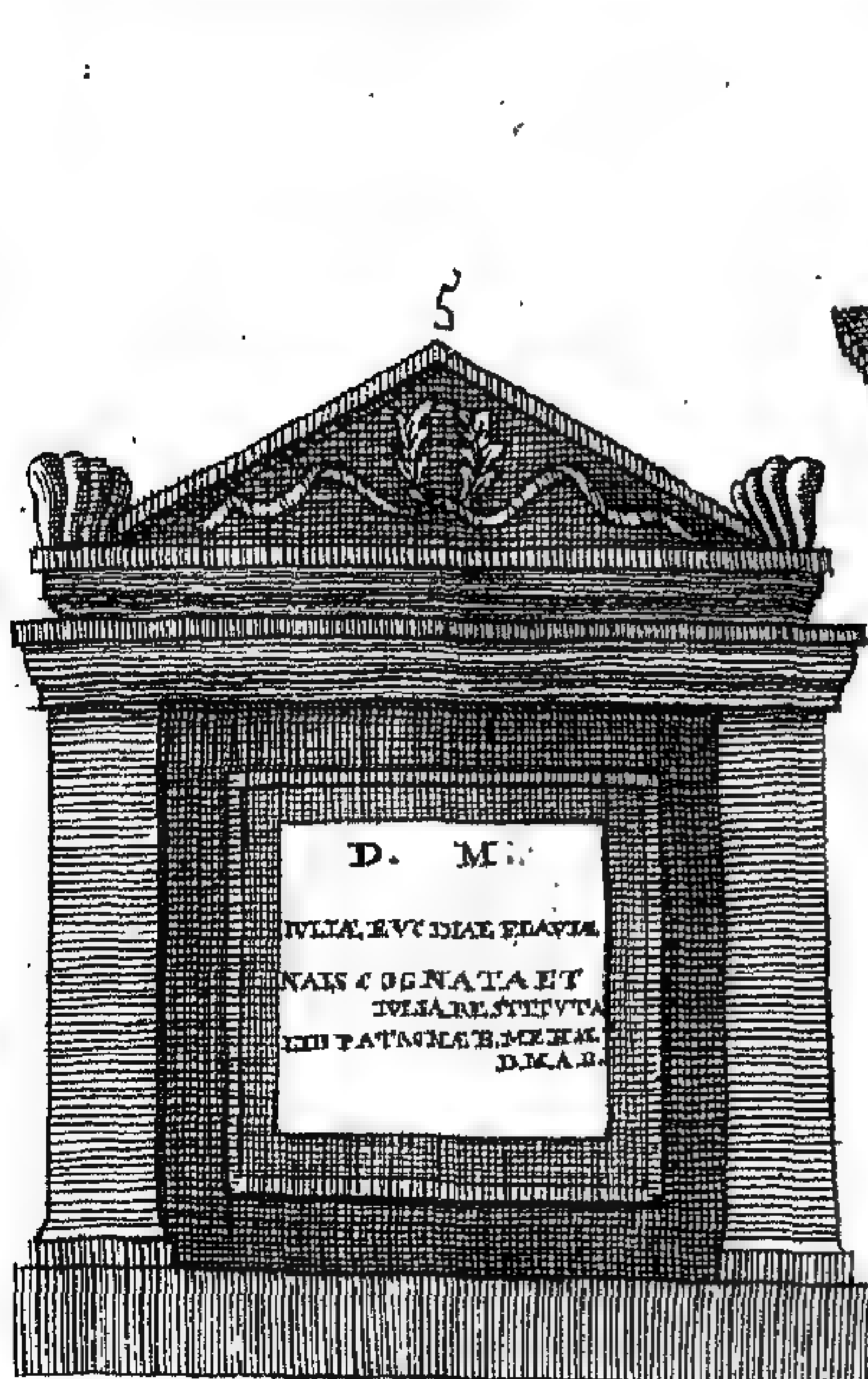
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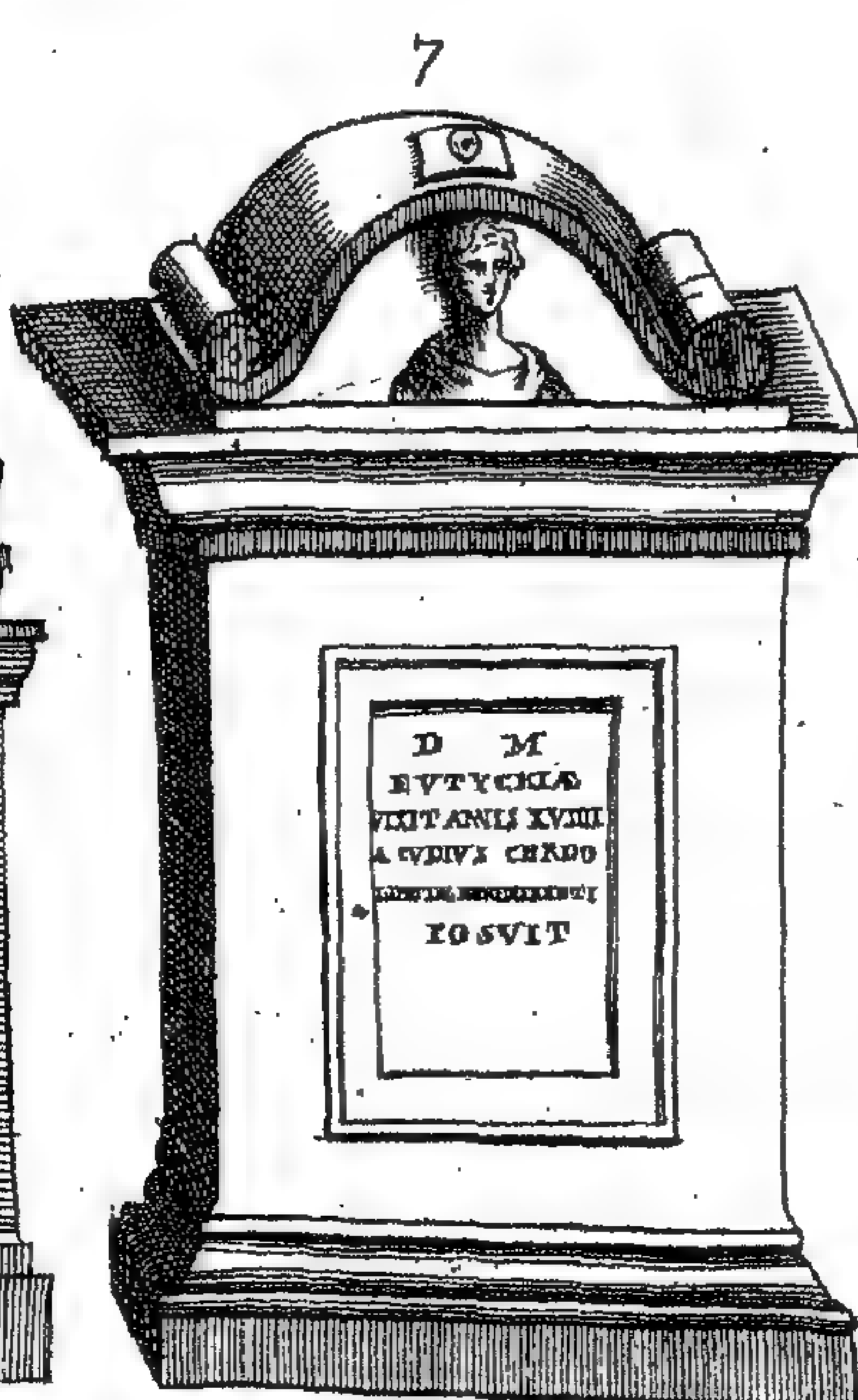
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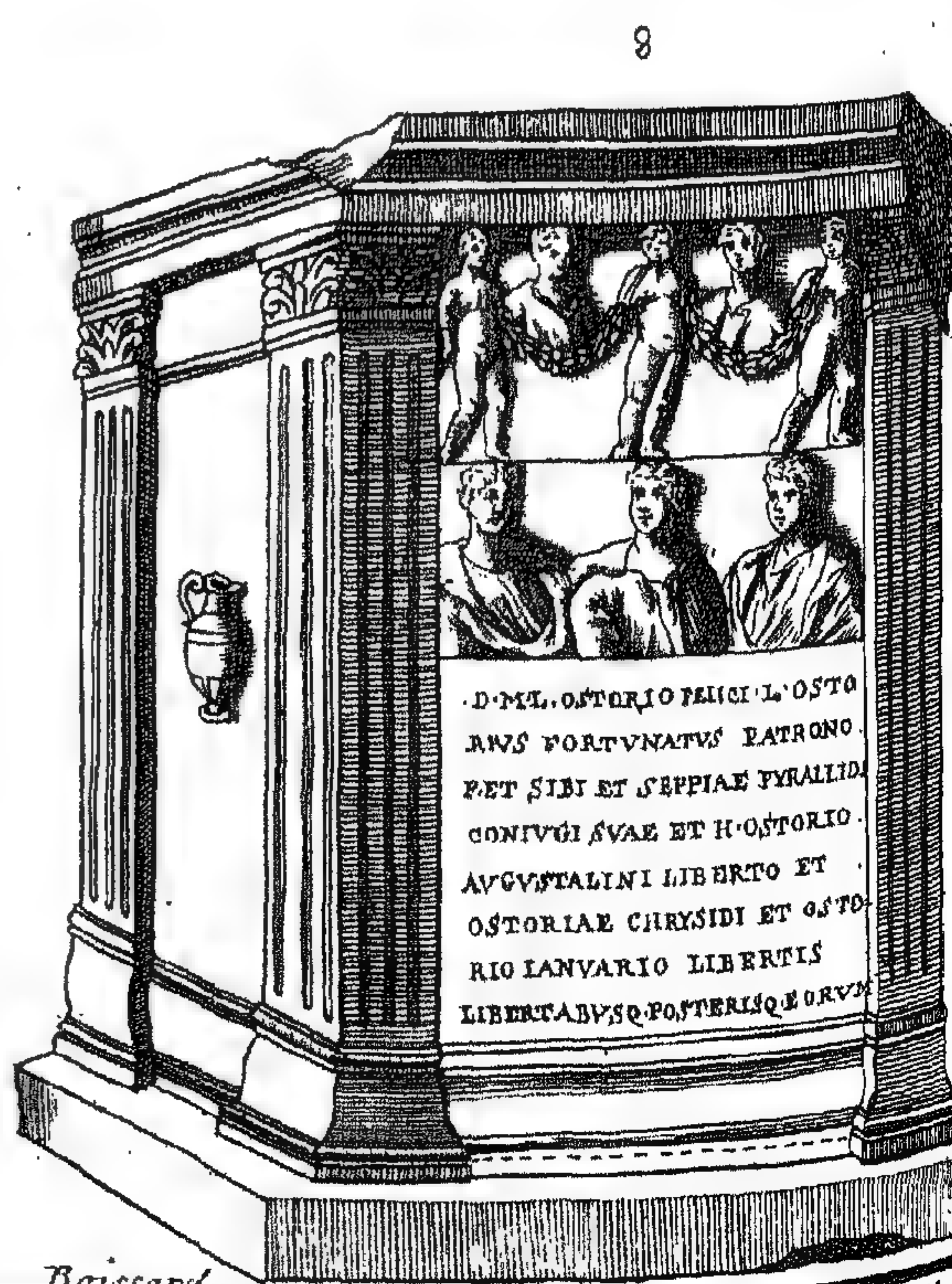
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Bonanni



Bonanni



Boissard

‘ of them ran strait to give notice of it to the Canons: The Masons however in
 ‘ the mean time were impatient to see what was in the Urn, and therefore taking
 ‘ away the Cover they found Ashes within, and with them about twenty little Balls
 ‘ or Globes of Rock-Chrystal, a gold Ring with a Stone, one of those Needles or
 ‘ Bodkins call’d *Acus discriminales*, made of Ivory, and pointed with Gold at
 ‘ both Ends, an Ivory Comb, and some small Fragments of Gold mix’d among the
 ‘ Ashes. But when the Chapter arriv’d, they carried all away, and left nothing
 ‘ to the Masons.

These were no doubt the Ashes of some Woman of Quality, who was willing they should be deposited in a Place where no one should ever find them: But herein she was mistaken, it being very hard to find out a place where the Curiosity or eager Desire of Men shall not at one time or other penetrate. As to the Chrystal Balls found among the Ashes, there was one of that kind found in the Sepulchre of King *Cbilderick*, the Father of *Clovis*, discover’d at *Tournay*, together with a great many Pieces of Gold, an Ax, and several other things, which are to be seen at this Day in the King’s Library. The Urn of *Titus Flavins Secundus* has 2 nothing that deserves our Regard.

II. The following Urn has no Inscription, tho’ there be a place made for 3 one, which is what may be observ’d also elsewhere, as has been already said. This Urn was probably made for some Boy, whose Head is represented at the Foot of the Urn in a Crown of Lawrel, which two Eagles sustain with their Beaks. On the two Sides of it are two Tripods, and between the Feet of each Tripod a Serpent extended at full length from the bottom upward; which kind of Tripods we have already seen. The Cover of the Urn is full of uncommon Ornaments: Among the rest is a young *Bacchus* mounted upon a Tiger or Panther, as if he was on Horse-back, with a Staff or Thyrs in one Hand; who tho’ thus represented, is probably the Youth for whom the Urn was made. Thus we have seen above a Father saying that his Son, who died an Infant, was as beautiful as *Iacchus* or *Bacchus*, *Hercules* and *Endymion*. On the two sides of the Cover, Heads of the *Fauni* are pictured, who were part of *Bacchus*’s Retinue.

III. The Urn of *Calpurnius Restitutus* has an Inscription, in which it is said, 4 that he order’d by his Will that it should be made as his Heirs pleas’d; and that it was made by the Order of *Calpurnia Restituta*. It has four great *Genii* at the four Angles, sustaining Festoons upon their Shoulders, as may be seen in the Image. The Inscription is, *Dis Manibus, Lucii Calpurnii Restituti ex testamento facto arbitrato heredum: Calpurnia Restituta hanc Aram curavit*. I am of Opinion that the three Letters H. A. C. which close the Inscription, ought to be read *hanc aram curavit*: For we have already seen and prov’d that Sepulchral Stones were often call’d *Arae*, Altars.

IV. The next Urn is very plain and simple, and was made by *Nais*, the 5 Kinswoman or Sister-in-Law of the Deceas’d, for so the Word *cognata* is sometimes understood, as we shall see below, and by *Julia Restituta* her Freed-woman. The last six Letters H. M. D. M. A. B. ought thus to be read, *huic monumento dolus malus abesto*; concerning which, Notice has been taken above.

The Marble and Sepulchral Inscription of *T. Fundanius Eromenus* proves what 6 we observ’d above, namely that the Images upon Sepulchres oftentimes bear Allusion to the Names of the Persons. For *Eromenus* signifies *Amatus*, Belov’d, and therefore in Allusion to that Name it is, that *Fundanius Eromenus* gives his Hand to his Wife *Poppæa Demetria*, with the Inscription A M O R. I should have thought that the young Person that appears between these two a little backward, was *Manilia Eromenis*, of whom mention is made in the Inscription, did not the Head and Hair shew it to be a Boy. But besides these Inscriptions, we find on one side

side of the Bass-Relief HONOR, and on the other VERITAS, and above all FIDEI SIMULACRUM, by which is signified that these Virtues were always cultivated between them.

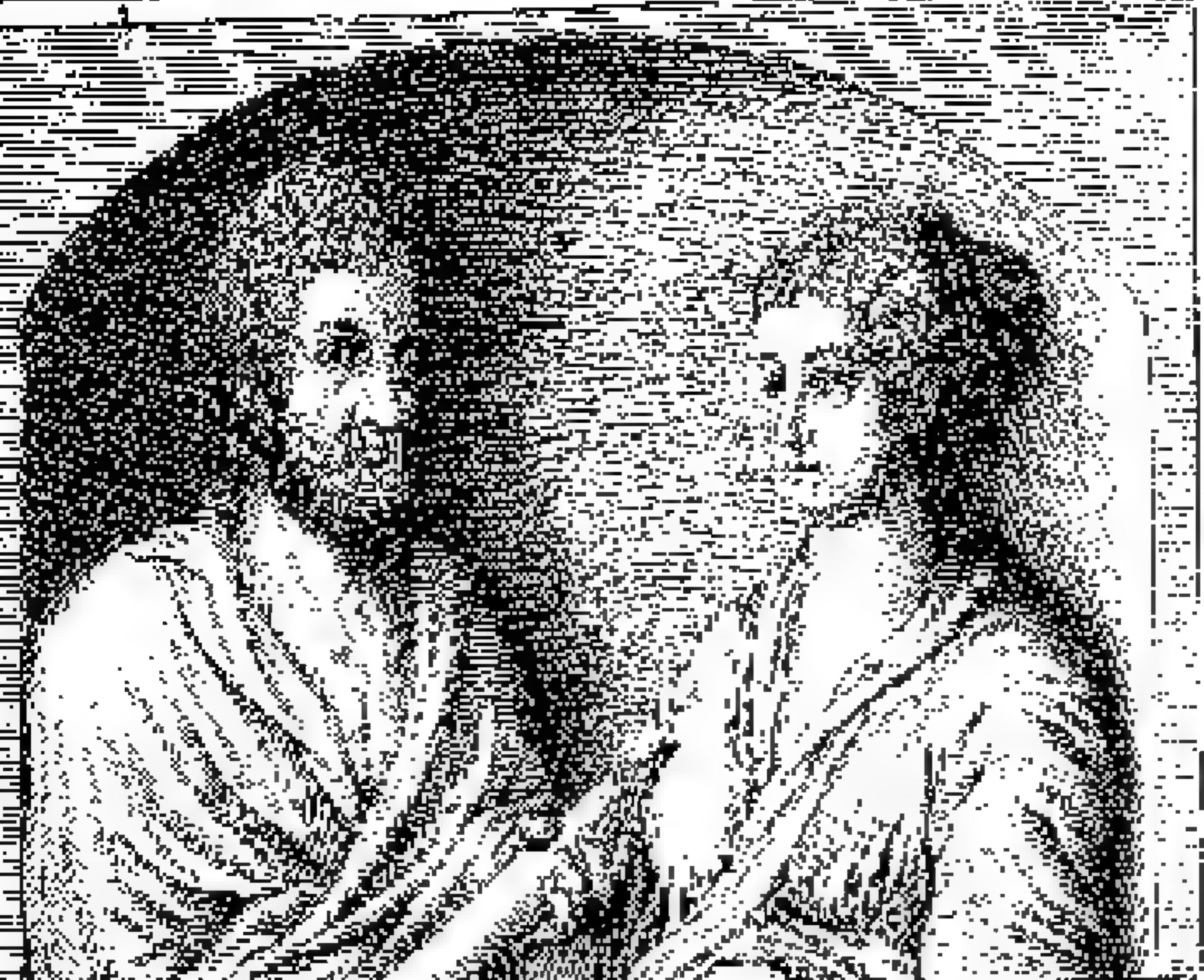
- 7 The Sepulchre of *Eutychia* represents her Busto upon the Cover⁷, but has no-
8 thing more that deserves our Notice. The following Urn⁸ belongs to a Family call'd *Ostoria* and their Freemen, and represents five Busto's of as many Persons, who are mention'd in the Inscription.

PLATE XIV. The first Urn of the following Plate, tho' there be no Name to denote for whom it was made, is nevertheless remarkable for its Ornaments: For there is exhibited the Frontispiece of a Temple¹, with the Statue of *Diana* of *Ephesus* in the middle; but for what Reason I know not; tho' if I were to guess, I should think it was on account of some Priestess of *Diana* that was buried here. At the Entrance of the Temple are two Urns, which seem to be of Alabaster. On one side of the Frontispiece there's a Vase of lustral Water made like a Holy-water Vessel, such as they us'd to have commonly at the Entrance of Temples; and on the other side a *Discus*, another sacred Utensil. On the other Face of the Stone is an Imprecation against the Violators of this Sepulchre in these Words: *Monumentum hoc volens qui violaverit, illi Manium numina irata sunt.*

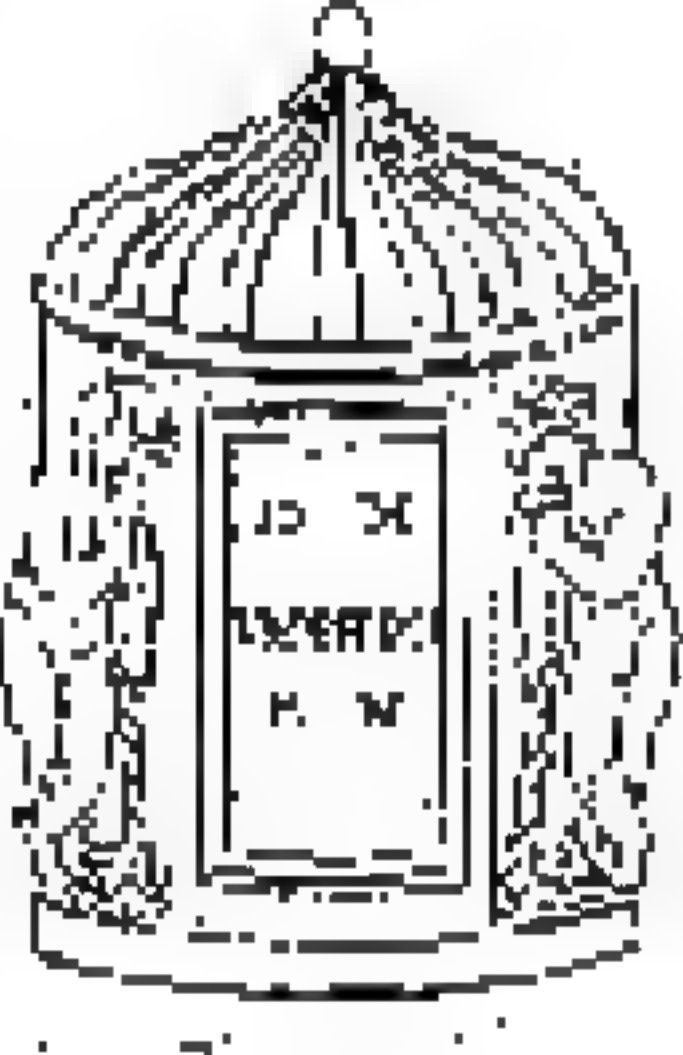
C H A P. XIII.

I. *An Urn of the Cabinet of St. Genievieve, and others.* II. *An Enumeration of the Roman Tribes.*

- 2 I. **T**HE Urn in the Cabinet of S. *Genevieve*² is very full of Ornaments, and thus inscrib'd: *Diis Manibus. Lucius Visellius Lucii filius, Palatina, Sedatus, vixit annos viginti duos.* The meaning of which is, 'that this Urn was made for one *Lucius Visellius Sedatus*, who died at two and twenty Years of Age. The Word *Palatina* is the Name of a Tribe; of which kind of Names upon Urns we shall take notice by and by. The Ornaments of this Urn are a Tripod, the Symbol of *Apollo*; two Swans, sometimes among the Symbols of the same Deity; two Torches, two Palm-trees, and upon the sides some Branches and Leaves of Ivy issuing out of a Vase.
- 3 The Urn of *L. Terentius Asclepiades*³ exhibits his Busto, and that of his Wife *Hellanica*, and upon one of the Sides the entire Statue of their Daughter *Lælia Terentia*. The Head-dress of both the Mother and Daughter is the same: The Inscription as follows: *Dis Manibus Lucii Terentii Asclepiadis & Lucii Terentii Felicis filii miserrimi, qui fatum patris immatura morte subsequutus est: Hellanica mater moestissima posuit, & Lælia Terentia filie innocentissimæ & sibi.* The Sense of which is in *English* this: 'To the Gods *Manes* of *Lucius Terentius Asclepiades*, and of *Lucius Terentius Felix*, his unhappy Son, who died by an untimely Death soon after his Father's Decease. *Hellanica*, his afflicted Mother, erected this Monument for them, for her Daughter *Lælia Terentia*, a Girl of the most innocent Life, and also for her self.' The two following Urns of *Vipsana Thallassa*⁴, and of *Fabia Theophila*⁵, have nothing that has not been already observ'd.
- 6 In the sepulchral Marble⁶ of *Lucius Stratonicus*, and his Wife *Elpis Earina*, they are both represented in Busto, where the Head-dress of the Woman is remarkable for its long Tresses. The next Sepulchral Urn⁷ was made for *Lucius Lici-*



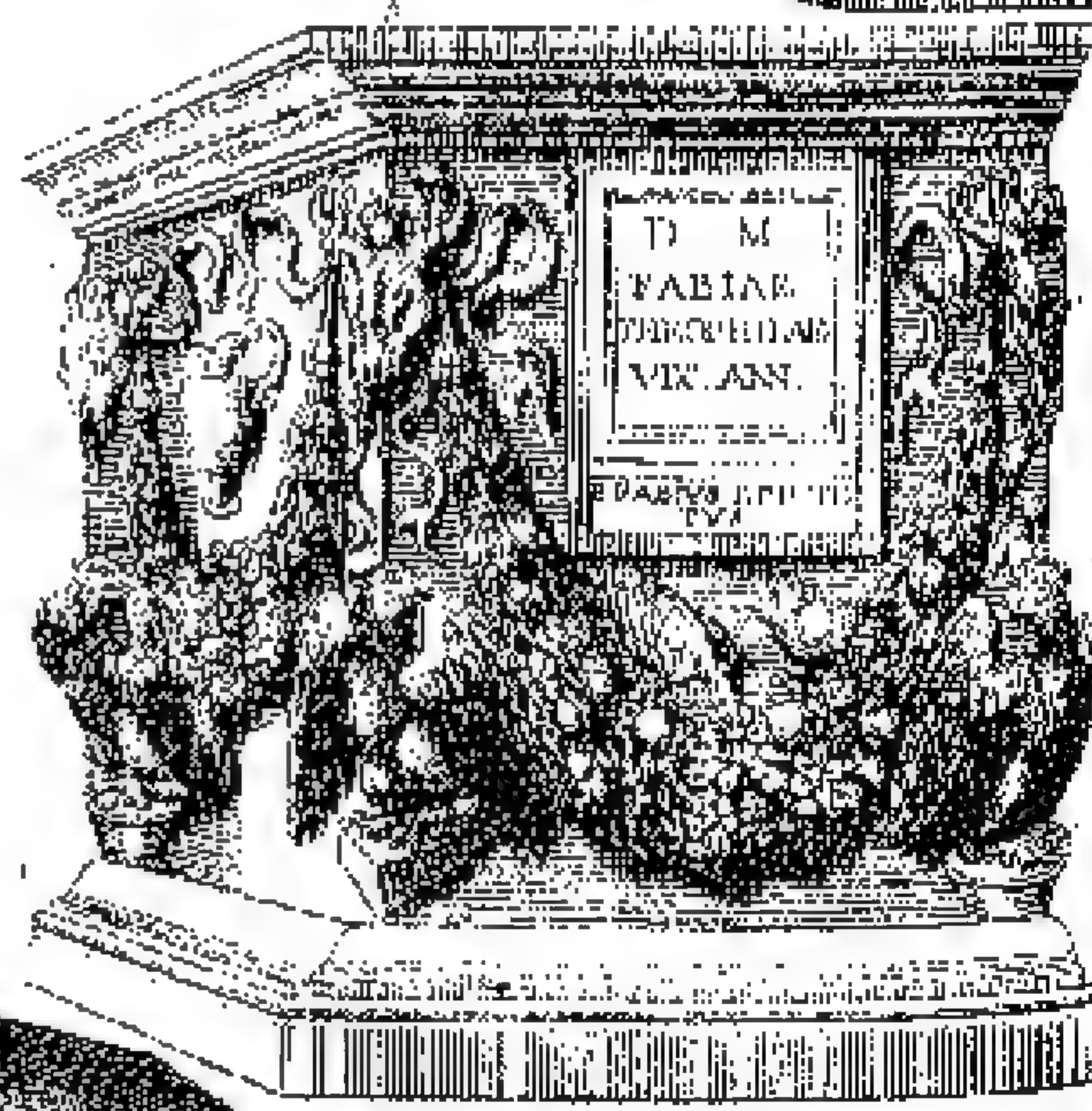
D M
L TERENTII ASCLEPI
ADIS ET L TERENTII
FELICIS FILII MISERRIMI
QVI FATVM PATRIS IMMA
TVRA MORTE SVBSECVTVS
EST HELLANICA MATER
MOESTISSIMA POSVIT
ET LAELIAE TERENTIAE
FILIAE INNOCENTIS
SIMAE ET SIBI. *Boissard*



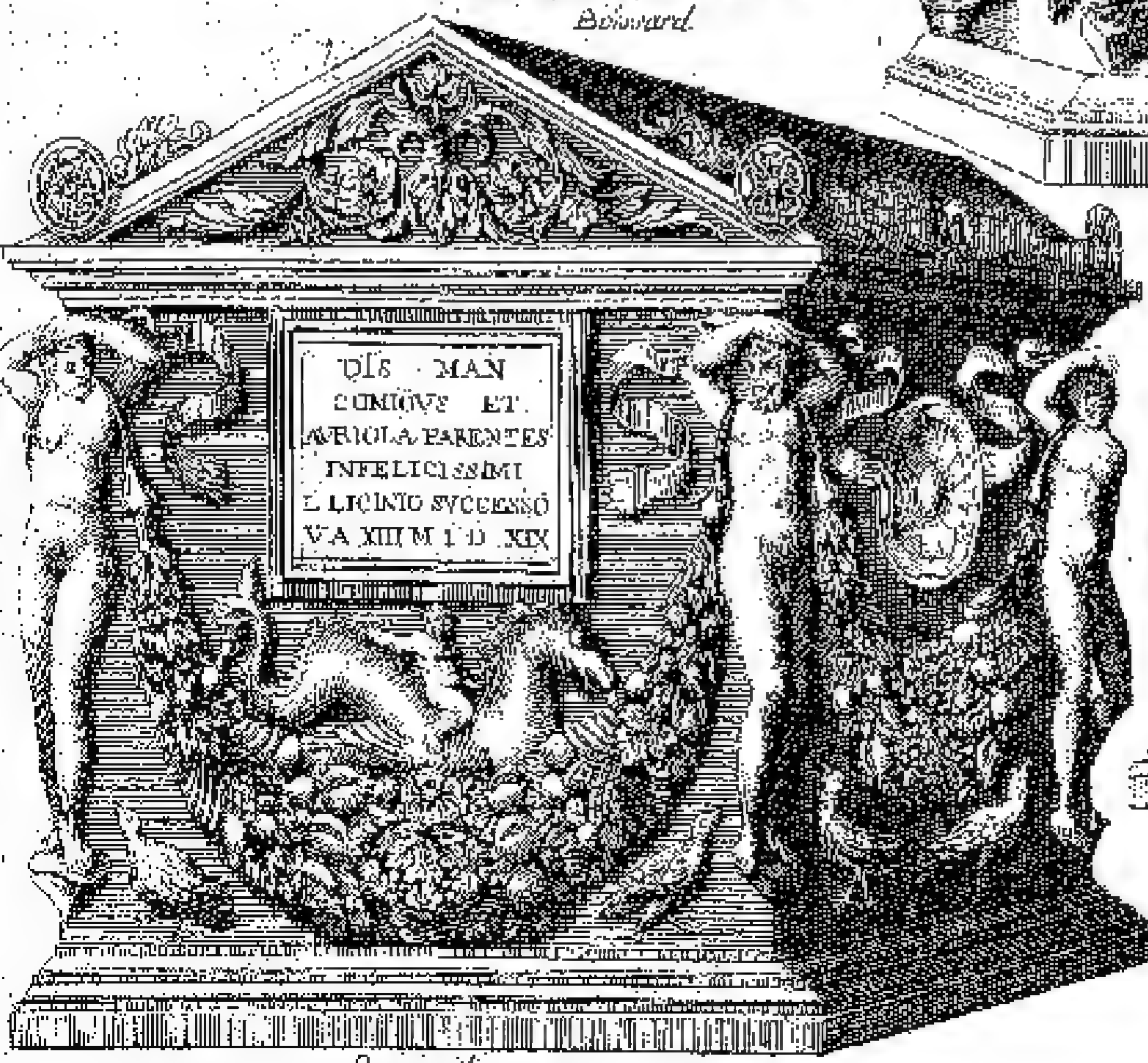
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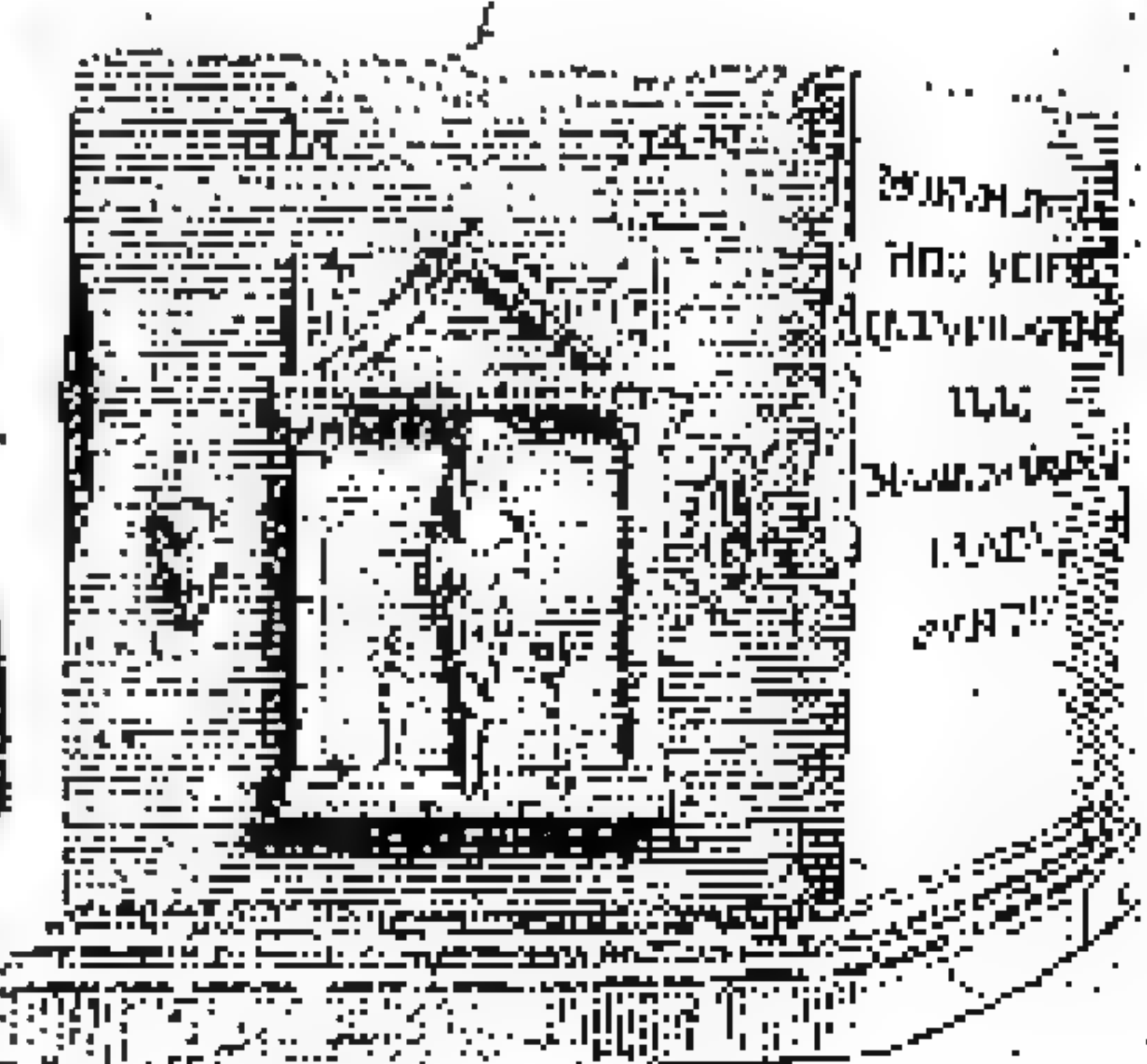
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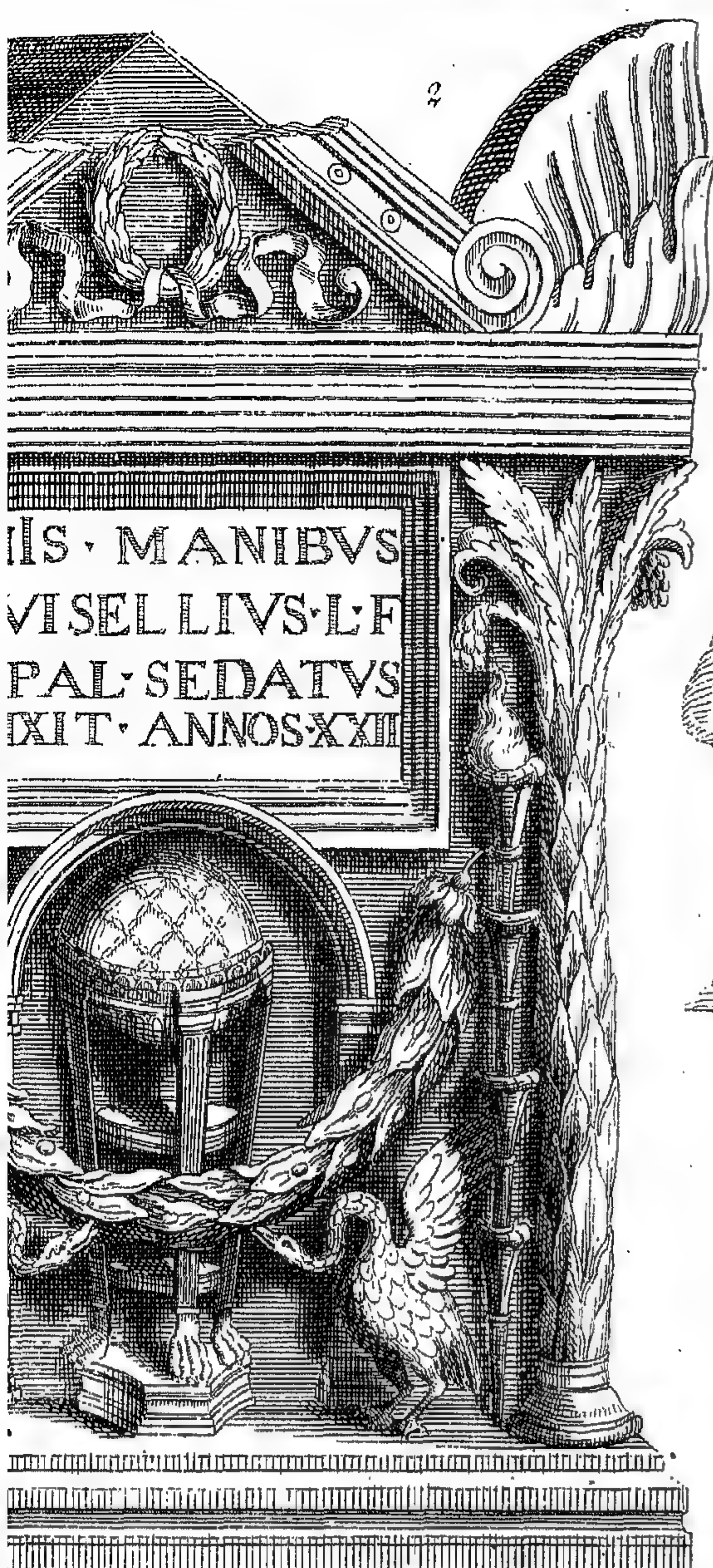
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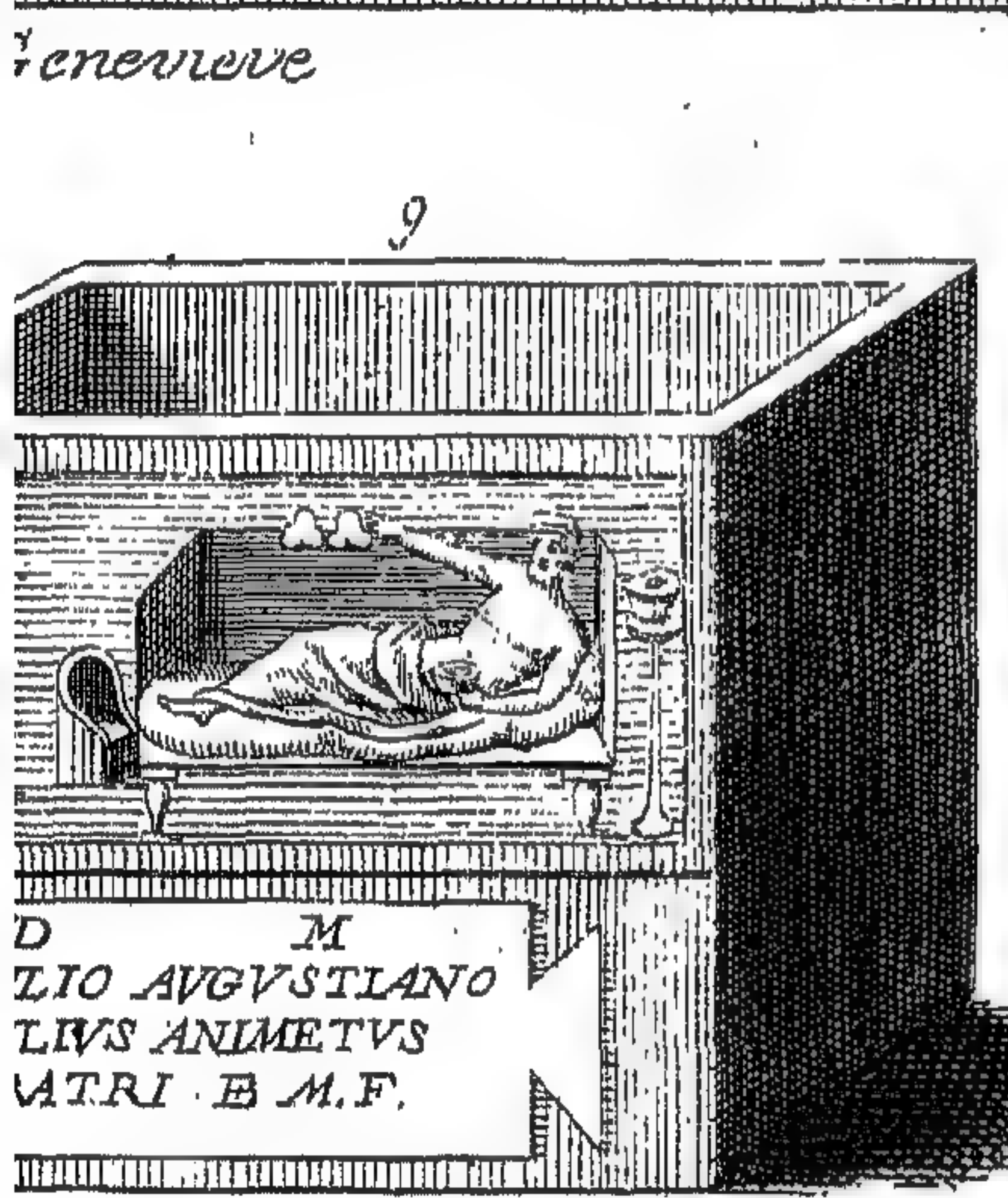


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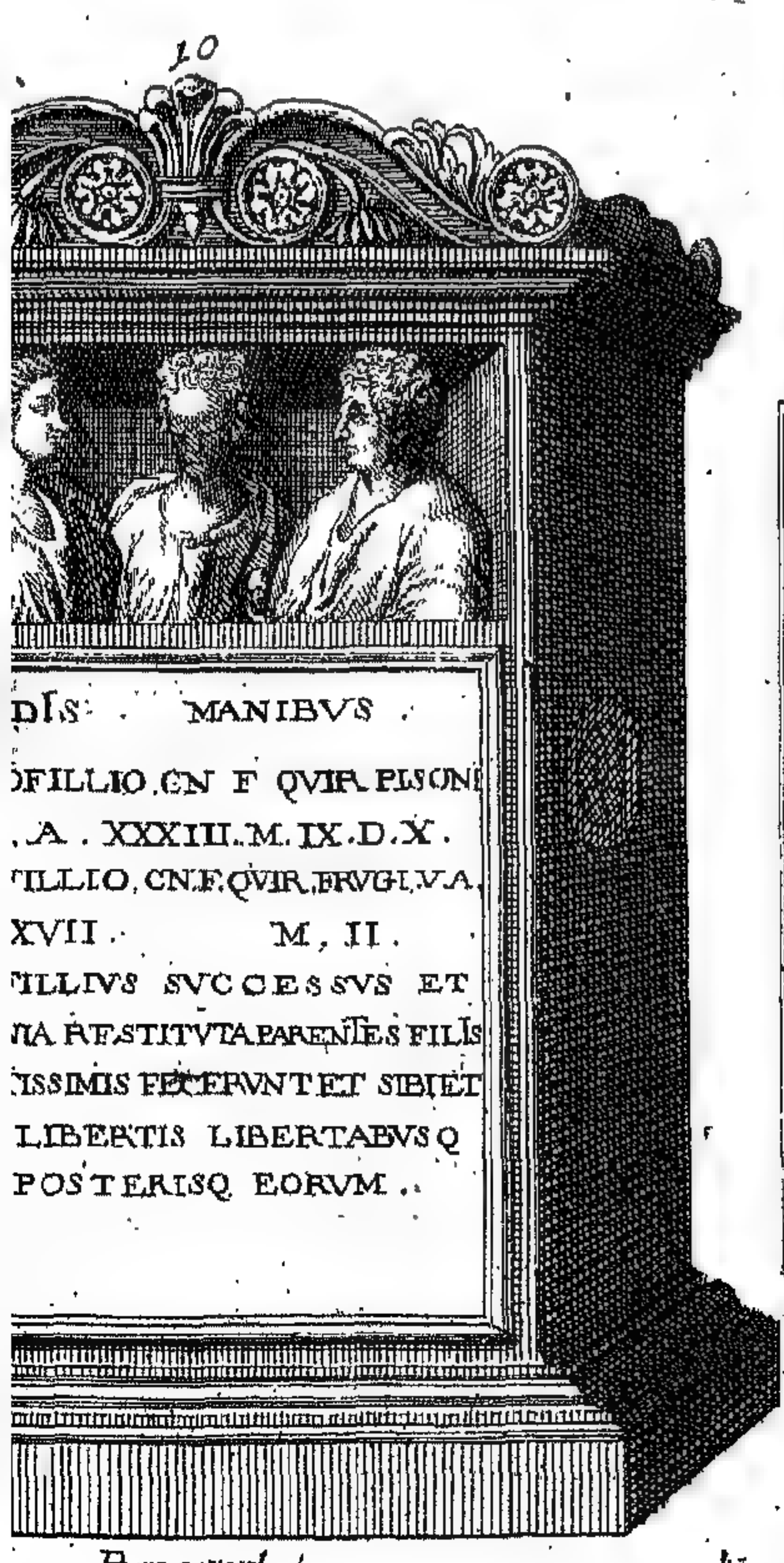


LVCIVS STRATONICVS ELPIDI EARINAE
CONVGI ET VENVLINAE RODONICAE FILIAE
DVLCISSE ET ELPIDIO STRATONICO ET SIBI
ET SVIS LIBERTIS LIBERTAB.Q.POSTERISQ
E O R V M

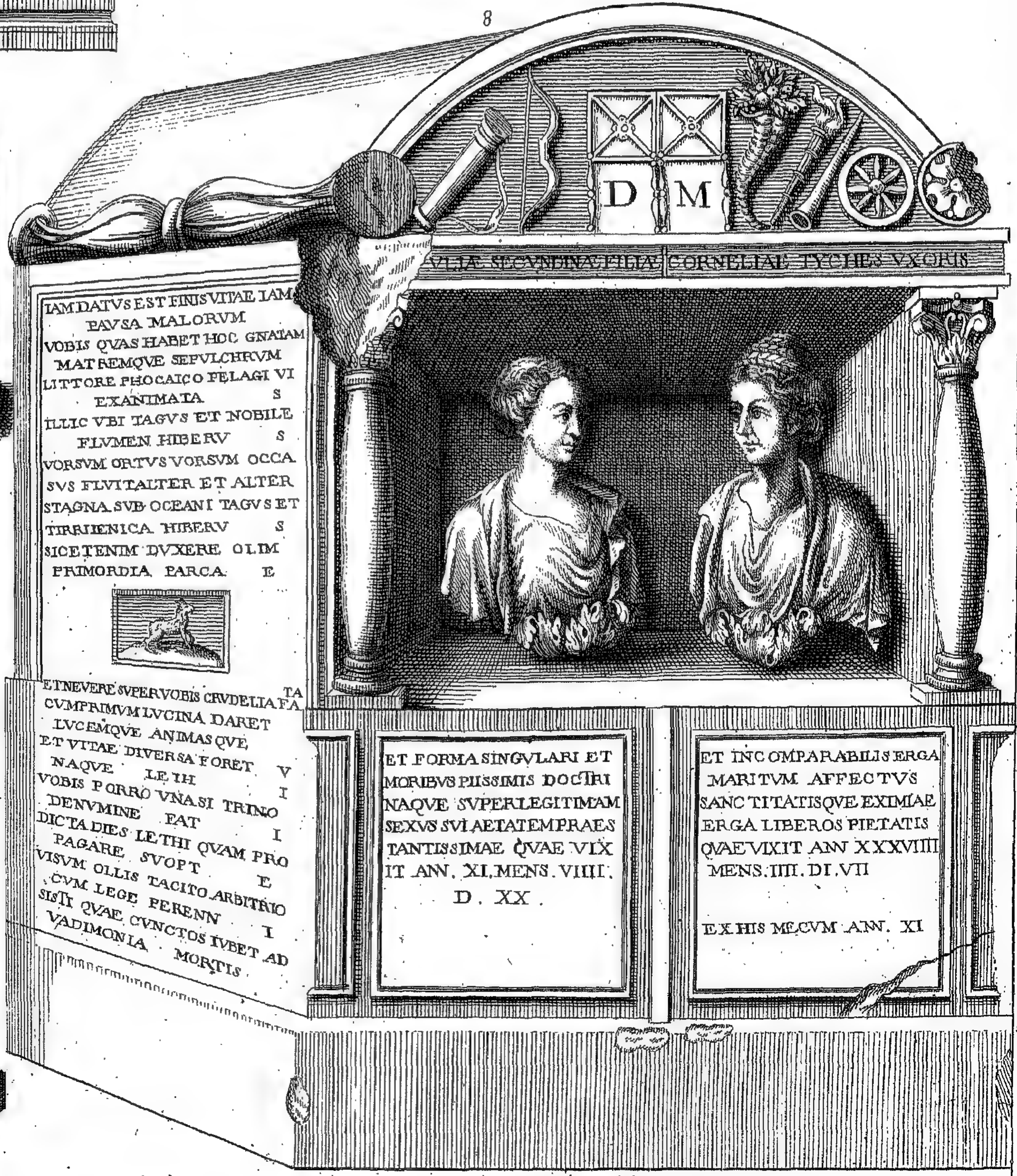
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Boissard

Licinius Successus, by his Father *Comicus* and his Mother *Auriola*, who lament the Fate of their Son, that liv'd but thirteen Years, one Month and nineteen Days. At the four Angles of the Urn are four naked Men, and many other Ornaments. Under the Inscription is a Sea-horse, with a Boy upon his Back, who is probably the deceas'd *Lucius Licinius*; but where he is going so mounted, is not easy to guess.

A very beautiful Sepulchral Urn, plac'd by Mistake in the 34th Plate of the second Volume, takes no notice of the Person's Name who caus'd it to be made. The Epitaph consists of eight Elegiack Verses, in which a Husband complains of the Ingratitude or Unkindness of *Venus*, to whom he had offer'd Vows for the Health of his Spouse, in suffering *Proserpine* to take her from him soon after their Marriage. The Husband and Wife are both represented above the Inscription upon a Bed, eating together, with a round three-footed Table before them, which frequently occurs in Monuments of this kind. What's most remarkable in this Urn, are the two Candlesticks which terminate the two sides, and which are the largest and most elegant we have yet seen. We have not however thought fit to repeat the Image in this place, but refer the Reader back to it.

Cornelia Tyche, and her Daughter *Julia Secundina*, had their Ashes deposited in the following Urn⁸. 'Twas *Cornelia's* Husband that caused the Urn to be made for them, tho' he has not put his own Name in the Epitaph, and who plac'd their Busto's between two Columns. The Epitaph says that the Mother was incomparable for her Love to her Husband, the Sanctity of her Manners, and her Care in the training up of her Children. She died at the Age of nine and thirty Years, having liv'd eleven Years with her Husband. The Daughter is there also said to have been very beautiful, of excellent Manners, and of more Knowledge than is common at that Age, she being no more than eleven Years, nine Months and twenty Days old when she died. On one side of the Urn is a long Inscription in Verse, upon which one might make a good many Remarks. The *Parce* are there call'd *trinum numen fati*. The Inscription is divided into two Parts by the Figure of a Quadruped, which is not easily distinguishable. Nor is it easy to assign a Reason why a Wheel, a Flute, a Torch, a *Cornucopia*, a Bow and a Quiver, are represented upon the Fore-part of the Cover. These are Mysteries I do not pretend to penetrate into. The Wheel, however, which is one of the Symbols of *Nemesis*, may perhaps denote that Goddess, who was one of the Causes of those Misfortunes that happen to Men.

The Urn of *C. Julius Augustianus*⁹, which follows in this Plate, represents him lying, a Woman and a Girl standing and approaching towards him, who perhaps are his Wife and Daughter.

II. The Urn of *Ofillius* is remarkable¹⁰ for the three Busto's which it exhibits. The Inscription upon it is thus read: *Dis Manibus, Cneio Ofillio Cneii filio, Quirina, Pisoni; vixit annos triginta tres, menses novem, dies decem: Cneio Ofillio Cneii filio, Quirina Frugi: vixit annos septemdecim, menses duos. Cneius Ofillius Successus & Antonia Restituta parentes filiis pientissimis fecerunt & sibi, & suis libertis libertabusque posterisque eorum.* The meaning of which is, 'that *Cneius Ofillius Successus* and *Antonia Restituta* caus'd this Monument to be made for two of their Sons, one of them call'd *Cneius Ofillius Piso*, 'who died at the Age of thirty three Years, nine Months and ten Days; 'and the other, *Cneius Ofillius Frugi*, who died at seventeen Years and two Months old; for their Freed-men, Freed-women, and their Posterity.' The Word *Quir.* after *Cn. F.* signifies that they were of the Tribe *Quirina*; and as it was customary in sepulchral Inscriptions to place the Name of the Tribe between the *Nomen* and *Cognomen* of the Deceased, as it is here, and as we shall see here-
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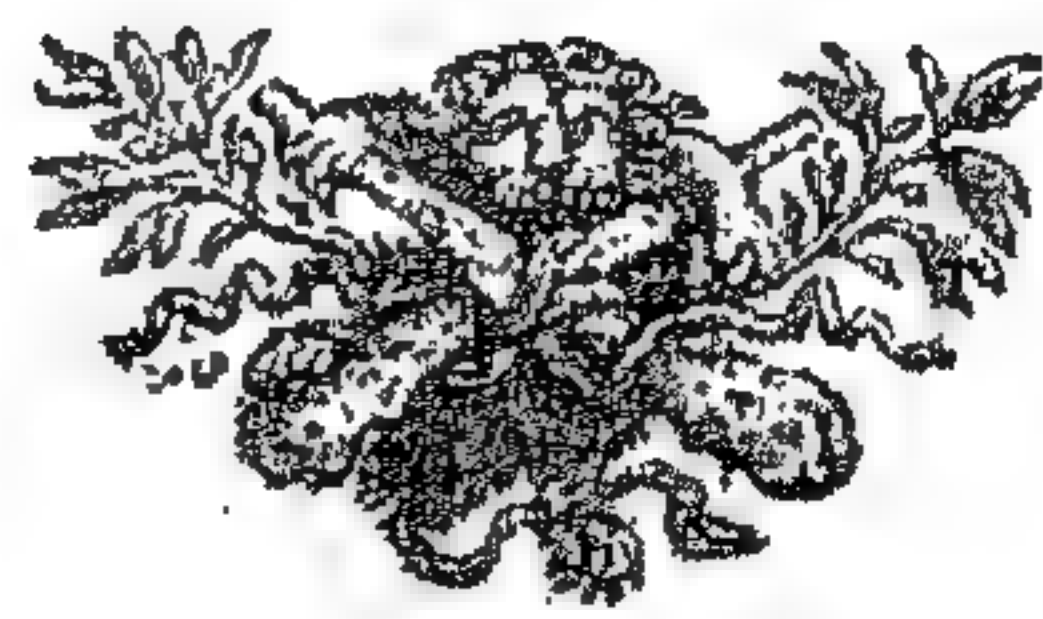
hereafter. The *Roman Tribes* were anciently five and thirty in number; but to those they added others afterwards, tho' it's not easy to fix the Number of these last. We here present the Reader with the first five and thirty, as we have them from *Aldus Manutius*.

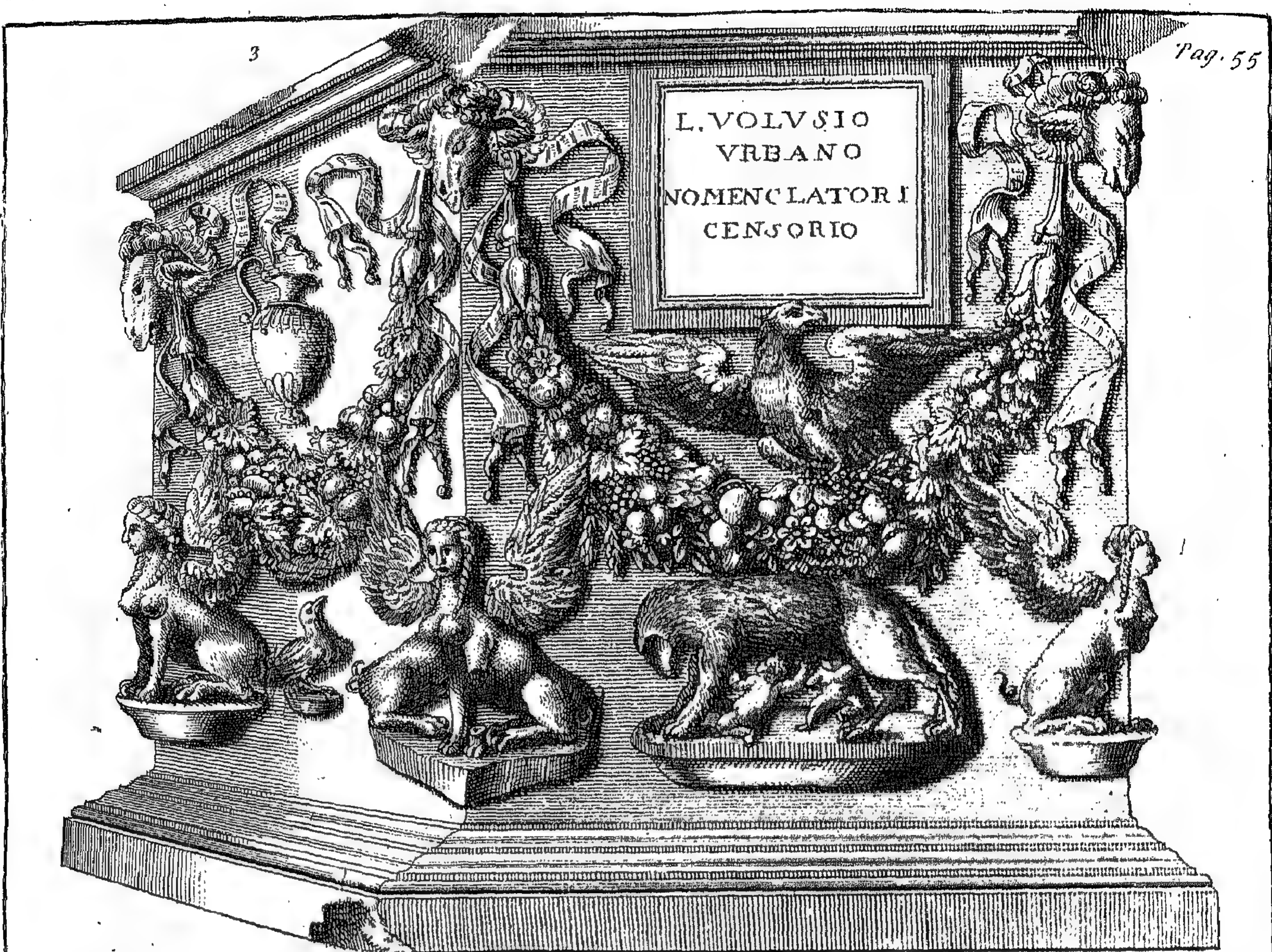
| | | |
|-------------------|------------------|-------------------|
| <i>Æmilia</i> | <i>Mæcia</i> | <i>Romilia</i> |
| <i>Aniensis</i> | <i>Menenia</i> | <i>Sabatina</i> |
| <i>Arniensis</i> | <i>Oufentina</i> | <i>Scaptia</i> |
| <i>Claudia</i> | <i>Palatina</i> | <i>Sergia</i> |
| <i>Clustumina</i> | <i>Papia</i> | <i>Stellatina</i> |
| <i>Collina</i> | <i>Papiria</i> | <i>Suburana</i> |
| <i>Cornelia</i> | <i>Poblilia</i> | <i>Terentina</i> |
| <i>Esquilina</i> | <i>Polia</i> | <i>Tromentina</i> |
| <i>Fabia</i> | <i>Pontina</i> | <i>Vejentina</i> |
| <i>Falerina</i> | <i>Popilia</i> | <i>Velina</i> |
| <i>Galeria</i> | <i>Pupinia</i> | <i>Voltinia.</i> |
| <i>Lemonia</i> | <i>Quirina</i> | |

They who collected the Names of these Tribes in ancient Monuments, do not agree among themselves in the Catalogue they made of them, as *M. Fabretti* has very well observ'd in his *Inscriptions*. *Brissotius*, in his Account, makes six and thirty of them, and has neither *Papia* nor *Popilia* therein; but instead thereof he has three that are not in this List, namely *Horatia*, *Ocriculana* and *Veturia*. *Fabretti* however has collected eighteen from different Monuments and *Gruter's* *Inscriptions*, over and above the five and thirty above-mention'd, namely

| | | |
|----------------|-----------------|-------------------|
| <i>Ælia</i> | <i>Cluentia</i> | <i>Ocriculana</i> |
| <i>Appia</i> | <i>Dumia</i> | <i>Pinaria</i> |
| <i>Augusta</i> | <i>Flavia</i> | <i>Sapina</i> |
| <i>Aurelia</i> | <i>Horatia</i> | <i>Titensis</i> |
| <i>Camilia</i> | <i>Julia</i> | <i>Veturia</i> |
| <i>Campana</i> | <i>Latina</i> | <i>Ulpia.</i> |

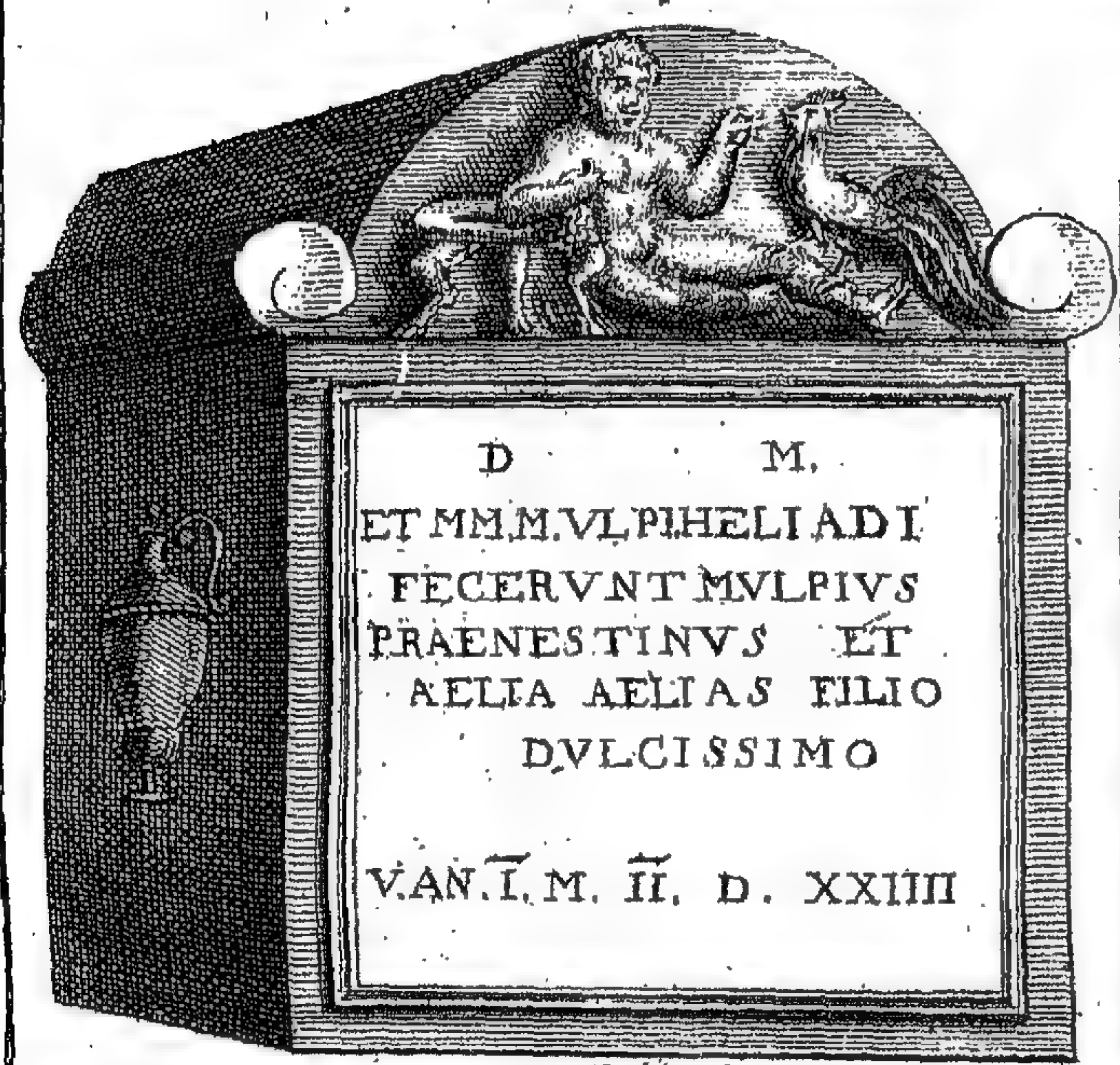
The same Author is of Opinion that many of the Tribes had probably two Names, as seems to be prov'd from a certain *Inscription*, where we find the Tribe *Voltinia Campana*, which are two Names for the same Tribe, the Reason of which, he says, was, that the Tribe *Campana* was incorporated with that call'd *Voltinia*, and both together give but one Suffrage. But at this rate the first number of five and thirty Suffrages was never encreas'd, since that the new instituted Tribes never had the right of voting separately, but gave their Suffrage each of them with some of the ancient Tribes to which they were united.





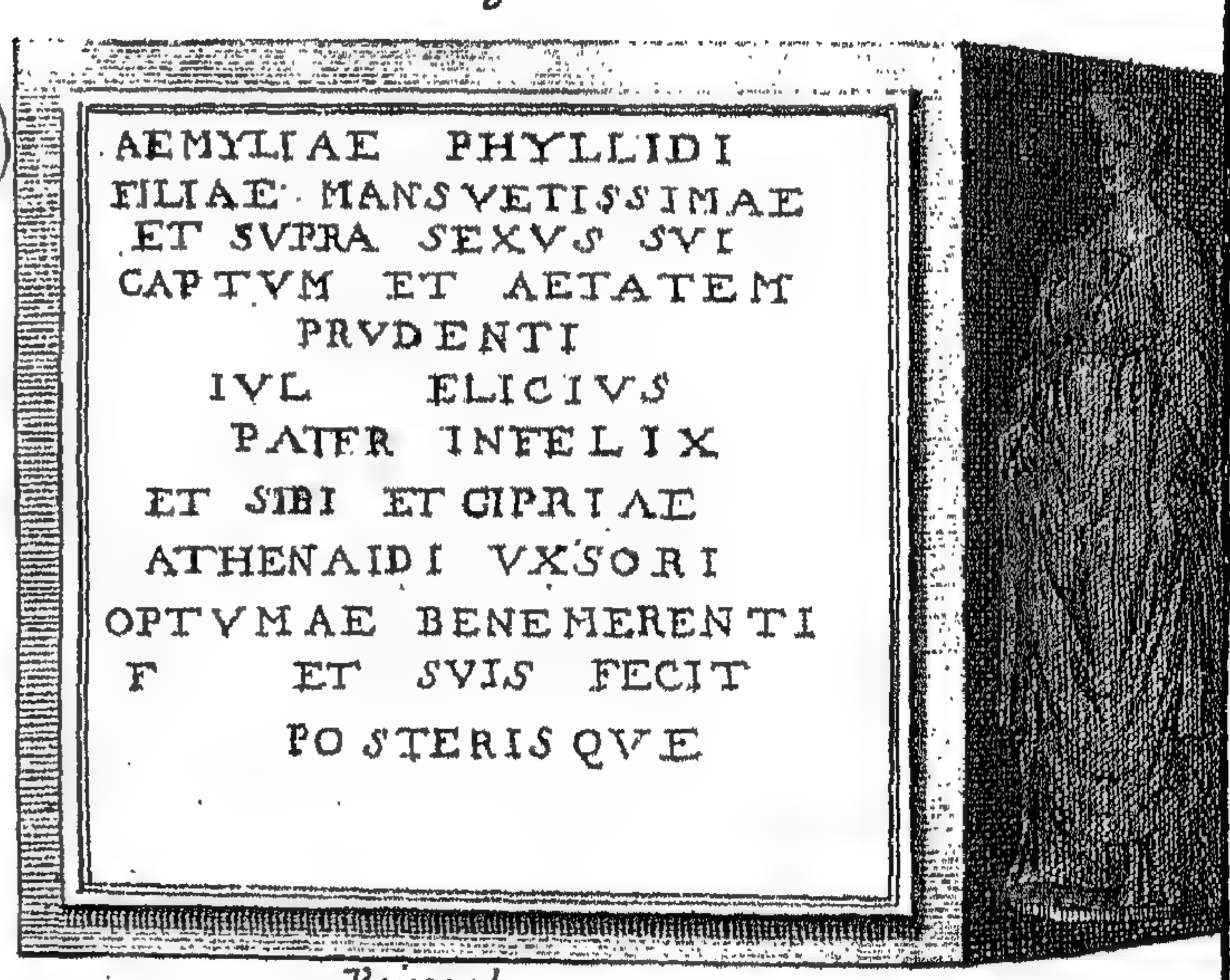
L. VOLVSIO
VRBANO
NOMENCLATORI
CENSORIO

Boissard



D M.
ET MM. VLP. HELIADI
FECERVNT MVLPIVS
PRAENESTINVS ET
AELIA AELIAS FILIO
DVLCISSIMO
VAN. I. M. II. D. XXIII

Boissard



AEMYLIAE PHYLLIDI
FILIAE MANSVETISSIMAE
ET SVpra SEXVS SVI
CAPTVm ET AETATEM
PRVDENTI
IVL ELICIVS
PATER INFELIX
ET SIBI ET CIPRIAE
ATHENAI DI VXSORI
OPTVMAE BENEMERENTI
F ET SVIS FECIT
POSTERIS QVE

Boissard



D M.
EVGRAPHO F.
APATE MATRI EIVS
EVGRAPHO NEPOTI
EIVS
ADEPTVS
ET SIBI ET SVIS

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C. HELVIO C. F.
COR. CELERI
ET HELVO FELICI PATR
TESTAMENTO FIERI IVSSIT
ARBITRATV
QVARTILLIAE LIB
M. VIBI PRISCI HER. L.
PONTINI PROEBI HER

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DIIS MANIBVS SACRVm
VIVENIAE L. F. HELIADI
VIXIT ANNIS XVI MENSIB VI.
FECER. HELIVS AFFINAVS PVBLICVS
AVGVSTVS CVM SEX PSYCHE CONTVGE
FILIAE PIENTISSIMAE

Boissard

C H A P. XIV.

- I. *The Urn of Helvius Celer.* II. *The Urn of Volusius Urbanus the Nomenclator; and what was the Office of the Nomenclatores, and the Buccinatores.* III. *Who the Publicus Augurum was.* IV. *Several other Urns.*

I. THERE is moreover mention made of the Tribe in the following Urn¹, PLATE XV.
 of which this is the Inscription: ‘To *Caius Helvius Celer* of the *Cornelian* Tribe, and to *Helvius Felix*. Their Master has ordered by his Will, that this Monument should be made them, according to the Pleasure of *Quartilla* his Freed-woman, of *Marcus Vibius Priscus* his Heir, and of *Lucius Pontinus Phœbus* his Heir.’ This Epitaph may perhaps be read and explain’d otherwise; but this is the Explanation which seems to me to agree the best.

The Expression *Arbitratu Quartillæ*, is often met with in Epitaphs, to shew that the Testator has left to some one the Care of making the Urns or Tombs according to his Will. *Gruter. p. 149. arbitratu Gemelli, & M. Fabretti p. 33. arbitratu Auli Rutilii Rufi, p. 750. arbitratu Erotis liberti. 755. arbitratu Lucii Annii Sidi.*

The following² Urn has an Epitaph, of which this is the Sense: To the Gods² *Manes*, and to the Memory of *M. Ulpus Heliadius*. *M. Ulpus Prænестinus* his Father, and *Ælia Ælias* his Mother, have made this Monument to their dear Infant, who lived one Year, two Months, twenty four Days. *M. Ulpus* is represented on the fore-part of the Cover sitting, leaning on a little Table, and giving something to a Cock.

II. Another Urn³, which is very much adorned, was made for *Lucius Volusius Urbanus*, entitled *Nomenclator Censorius*. The *Nomenclators* were a sort of Officers that knew the Names of all Persons, for to declare them when ’twas necessary. The *Nomenclator*, who is called here *Censorius*, and in another Inscription *à censibus*, had the Care of naming to the Censor those that were to be inrolled in the Tables, when they did not present themselves. Several Authors have treated of the *Nomenclators*, and of their Offices. There is in *Gruter* another Inscription in these Terms: *Lucio Volusio Urbani Nomenclatori Prætorio, Papias Servos publicus Buccinator nominum*. This Inscription does not seem to be a sepulchral one; here is mention made of *Lucius Volusius Urbanus* a *Nomenclator*, probably the same as he whom we are speaking of, who was not only the Censor’s, but also the Prætor’s *Nomenclator*. *Papias* is here called the publick Servant, or one who called aloud by their Names those whom the *Nomenclator* had mentioned to the Prætor or Censor. The Urn which we describe here is extremely adorned; what may be observed in it particularly, is, that below, there is the Wolf suckling *Remus* and *Romulus*, and at the four Corners winged *Sphinxes* which have a double Body, that they might be seen on both sides.

III. After that comes the Urn⁴ of *Vivenia Helias*, whose Bust, is represented⁴ here, her Hair is curled and buckled as we have seen before; two *Genius*’s hold lighted Torches near her Locks, as it were to burn them. The Cover has in the middle an Eagle, and on the sides, Heads with *Phrygian* Tiara’s like to those that we have seen in the first Tome in an Image of *Ceres*. The Sense of the Inscription is, ‘To the Gods *Manes*: To *Vivenia Helias* Daughter of *Lucius*, who lived sixteen Years, six Months. *Helius Affinianus*, publick Servant of the *Augurs*, and *Sexta Psyche* his Wife, have made this Monument to their most pious Daughter.’ *Beger*, in explaining an Inscription which we shall give below,

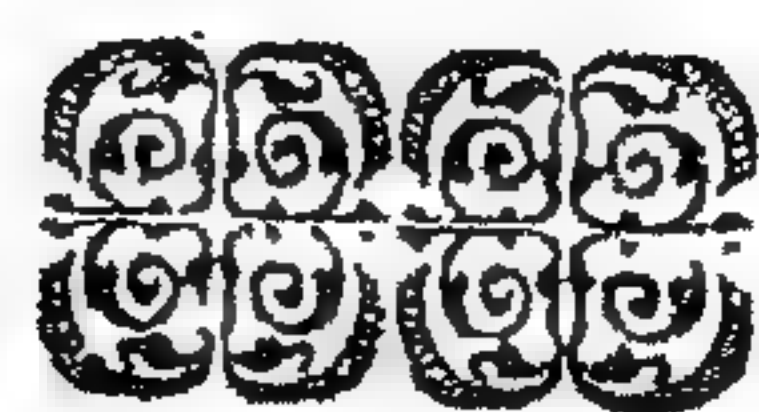
below, understands the Quality of *Publicus Augurum* otherwise than we do, and speaking of the same *Helius Affinianus*, whose cinerary Urn, he gives us which will be represented in its Place, he pretends that *Publicus Augurum* was a publick Augur, of the Number of those whom *Festus* speaks of in these Terms: ‘The Publick Augurs were not of the same Rank as the other Augurs, for as there were several Augurs, those who were publick Augurs preceded the other in Dignity. Their Origin is very ancient, and for that reason very obscure. What is certain is, that those who were publick Augurs of the People of Rome were chosen by Lot.’ The *publici Augurum* therefore, according to *Beger*, were those whom *Festus* speaks of, and the most honourable amongst the Augurs. But *M. Fabreti*, who wrote at the same time as *Beger*, so that the one had not been able to see the other’s work, believes that *publicus Augurum* means the publick Servant of the Augurs, in the same manner as in two Inscriptions of *Gruter*, *Felix Cornelianus* and *Fortunatus Sulpitianus* are called *publici Curionales*, the publick Servants of the *Curionales*, and *Hermias* is called *publicus Pontificum*, publick Servant of the Pontiffs; of which he gives several Examples. No body can doubt of their being Servants of the Pontiffs, nor will any one affirm that they are the Pontiffs themselves. He also brings other Examples of *publici Septemvirum epulonum*, and of *publici Quindecimvirum sacris faciundis*, and of one *Philoxenus Julianus*, *publicus de porticu Octavia à Bibliotheca Græca*: All these seem to be publick Servants. Besides these publick Servants there were particular ones, that were called *Peculiares*, as may be seen in several Inscriptions, *Peculiaris Augusti*, &c.

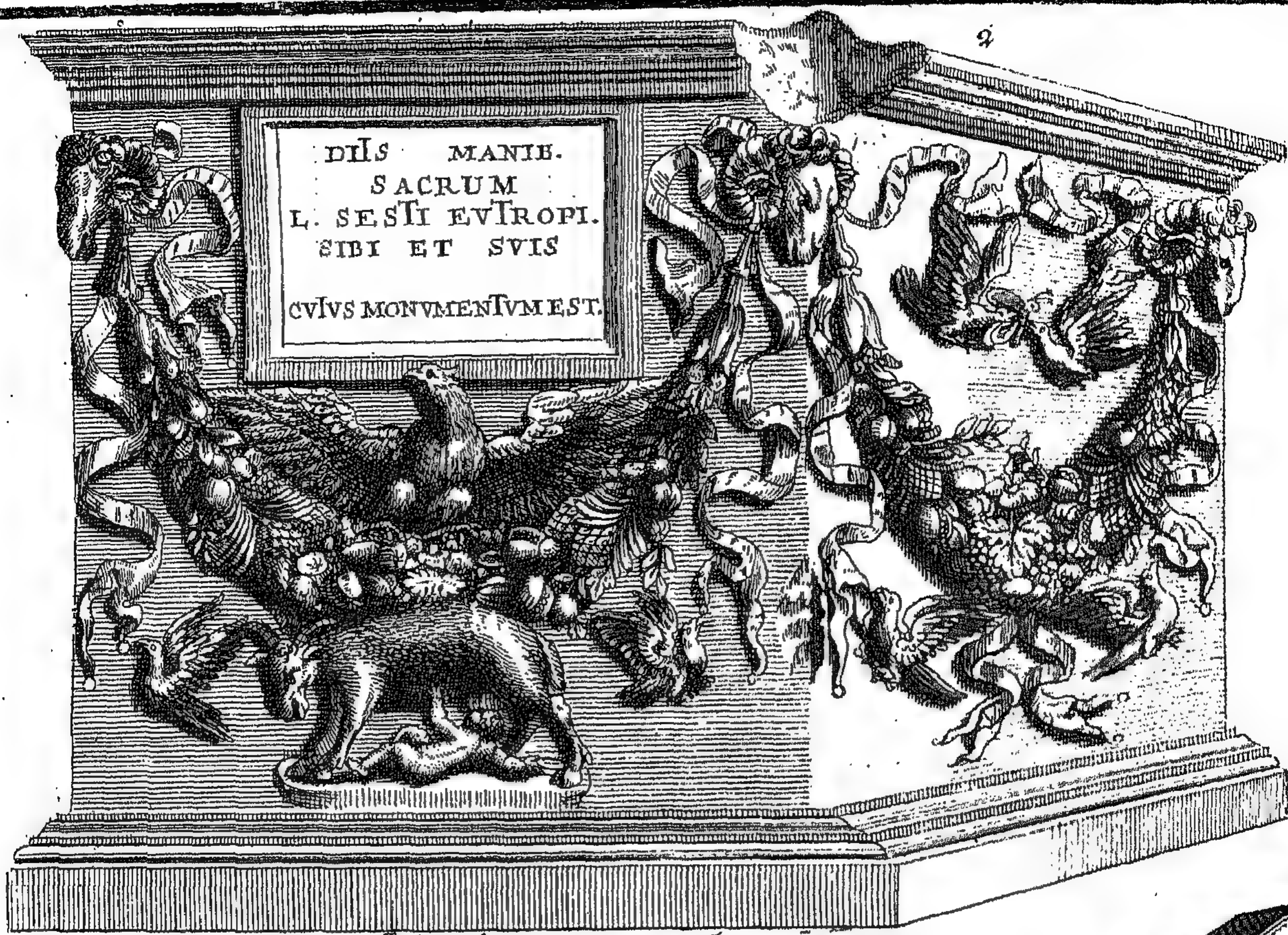
5 IV. The following Urn, which is very plain, was made, as the Epitaph expresses, for *Eugraphus*, for *Apate* his Mother, and for *Eugraphus*, Grandson of *Apate*. *Apate* is represented in Busto in the forepart of the cover of the Urn. The *Præfericulum* that is placed on one side of the Urn is to be seen in several Monuments.

6 At the bottom of this Plate is another Urn, the Epitaph of which merits a Place here: And in *English* is thus. ‘This Monument was made for *Æmilia Phyllis* whose Prudence surpassed that of her Sex and her Age. Her unfortunate Father *Julius Elicius* made it for her, for *Cyprice Athenais* his worthy Wife, for all his and their Descendants.’ *Æmilia Phyllis* is represented on one of the sides of the Urn.

PLATE XVI. *Claudius Tauriscus* caused the following Urn to be made for his dear Son *Claudius Hyllus*, who died at the Age of four Years, seven Months, five Days. On the fore-part of the Cover there is a young Man with Wings lying down, and who holds his Hand upon his Head, perhaps it signifies Time, or rather young *Hyllus* himself, whom his Father would have represented like a *Cupid* or a winged Genius. Upon one of the sides is seen one of those Vessels which are called *Præfericula*.

2 The Urn of *Sestius Eutropius*, which is sufficiently adorned, is only remarkable for a kind of Goat, or another Femal Animal which suckles a little Child.





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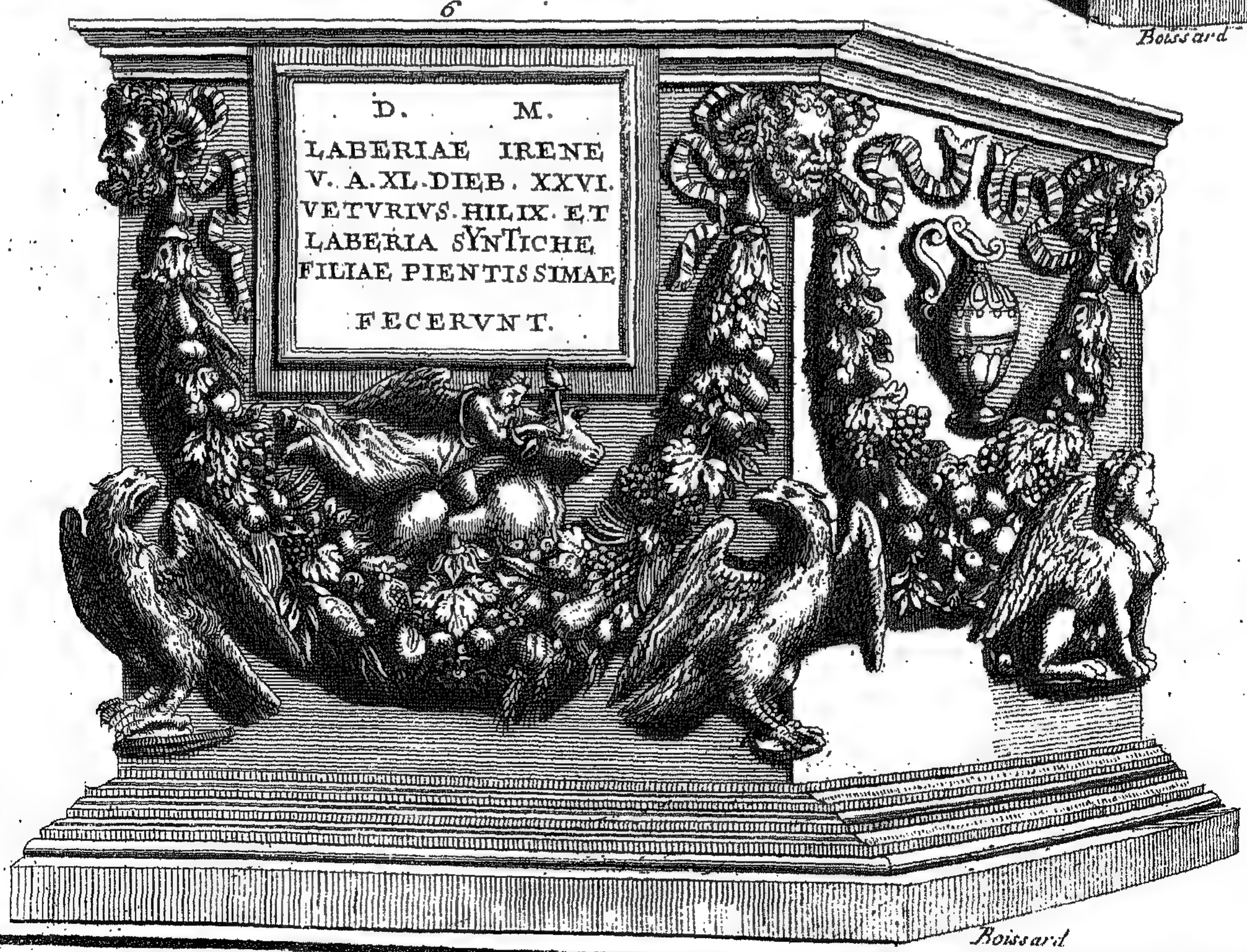
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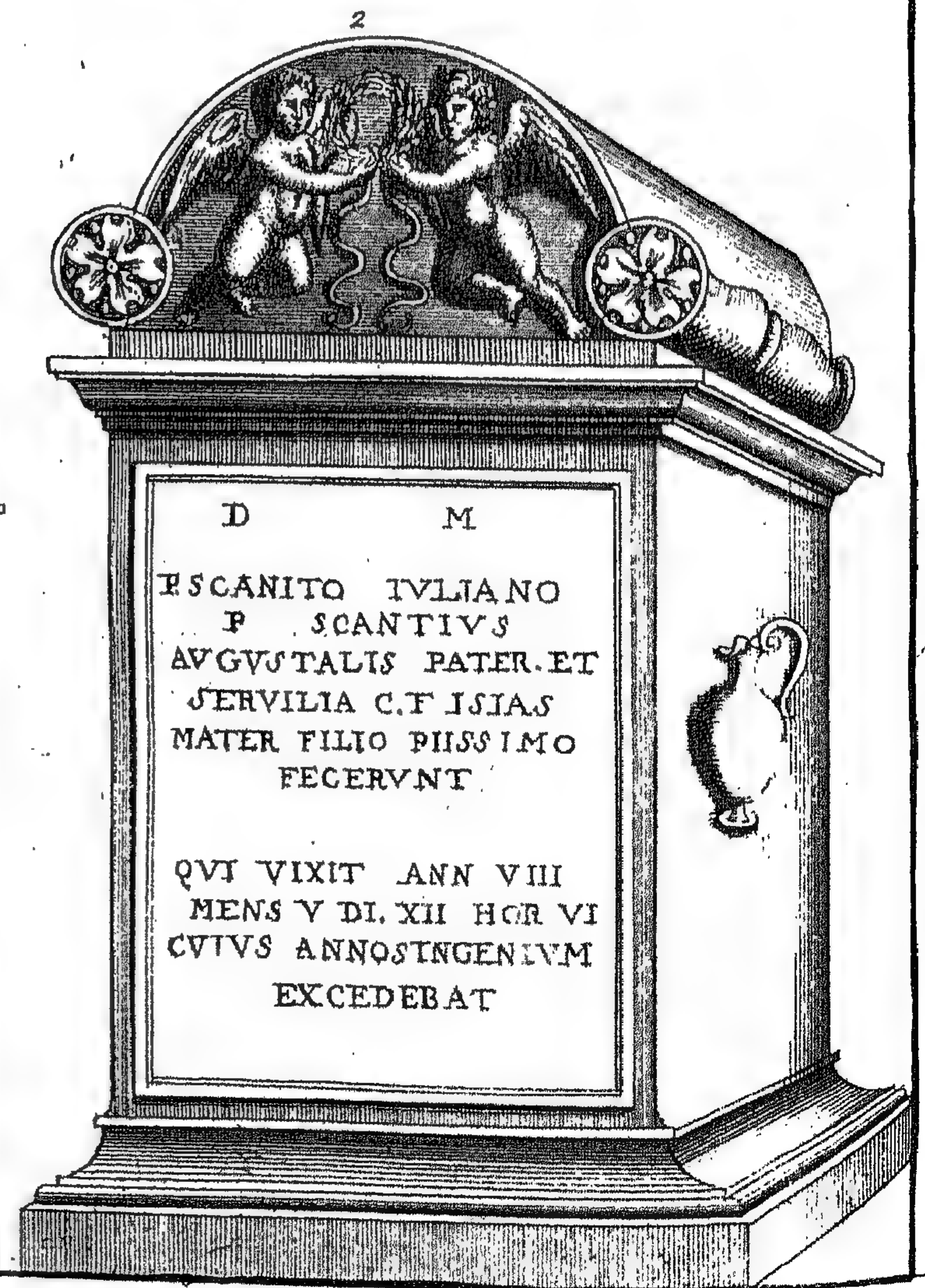
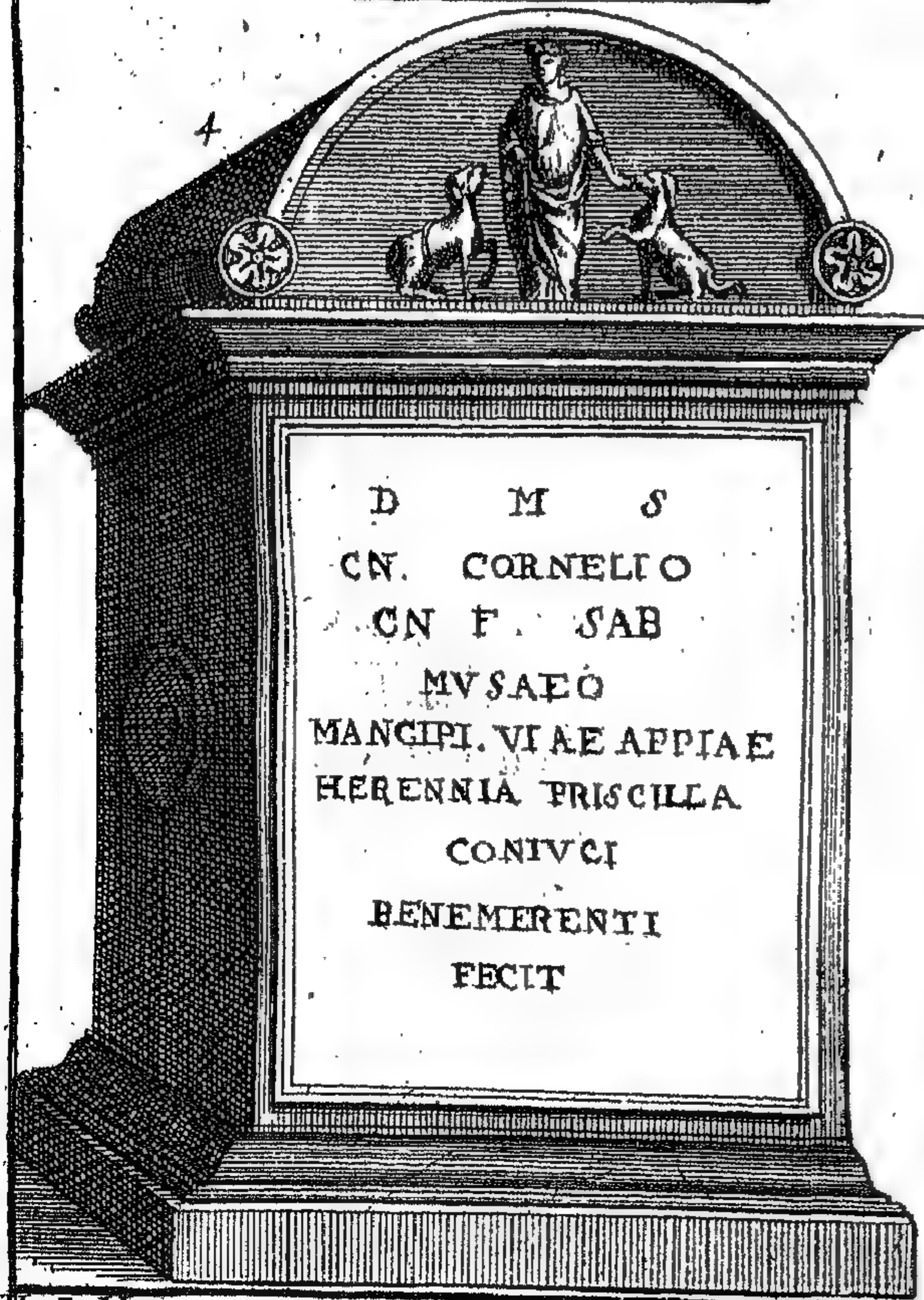
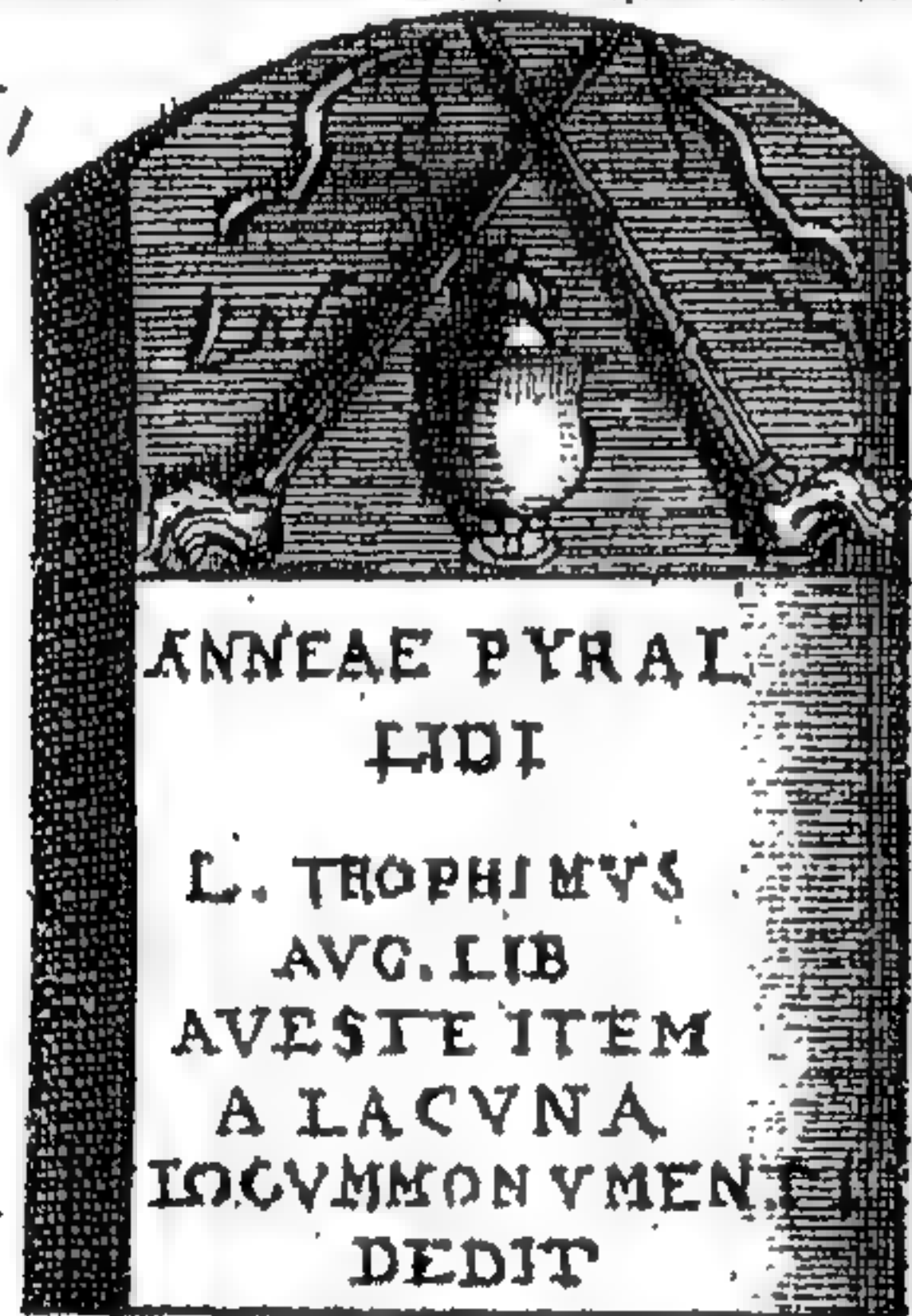
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C H A P. XV.

I. Several other Urns and Epitaphs. II. A fine Urn of Herbasia Clymene. III. An Urn of the Guardian of the Claudian Water.

I. **C** Aius Umbricius Vejentanus caused the following Urn³ to be made for himself, for Umbricia Delphis his Wife, for his Son Vejento, who lived twelve Years, and for Umbricia Dido (probably his Daughter) who lived twenty Years: What is herein remarkable is, that on one side of the Urn there is a shady Tree, and at the Root of the Tree a Stork holding a Lizard in its Bill. This bushy Tree which casts a thick Shade, may refer to the Name *Umbricius*, which they would have alluded to, and is not uncommon in Monuments, as we have already said.

Lucius Agrius Syntrophus, Freed-man, is represented lying on a kind of Couch or *Sandapila*⁴: On the fore-part of the Cover is a Rabbit brouzing in a Basket turned downwards. We shall see more such Rabbits by and by.

The Urn of *Lucius Veturius*⁵, Freed-man of *Augustus*, and his Secretary for the *Latin Tongue*, was made by *Manto* his Wife. On the forepart of the Cover is a round Urn, on one side of which is a Basen that was called *Discus*, and on the other a kind of Coffer or *Scrinium* of the Ancients, wherein Scholars who learned to write put their *Stylus* or Reed to write, their Table-books, Leaves to write on, and perhaps other such like things.

The following Urn⁶ of the same Plate is more set off with Ornaments, among which is a winged Woman on the Back of a Bull, holding a Dagger, which she strikes into his Head. We have seen this Figure several times already in the first Tome, and we have placed it after *Mitbras*, which it resembles in several Particulars. The Learned are divided about the Signification of this Image, which is not at all strange: it being difficult to affirm any thing certain thereupon.

The Marble following⁷, which is not an Urn, makes mention of *Lucius Trophimus*, Freed-man of *Augustus* (*à veste, item à lacuna,*) who had the Care of keeping and minding the Emperor's Cloaths; he gave, says the Inscription, room for a Monument to *Annea Pyralis*. The Funeral Ornaments are two Torches cross-wise, with their Flame turned towards the Earth, as it were to extinguish them; which describes the Life of Men that is extinguished by Death, as a Torch extinguishes by being turned towards the Earth. Between the Torches is a round cinerary Urn: A-side of the Torches are two Bows with their Strings broken, shewing also that the Thread of Life is cut off and broken.

The Urn of *P. Scantius Julianus*⁸, who died at the Age of eight Years, five Months, twelve Days and six Hours, was placed by his Father *P. Scantius Augustalis*, and by his Mother *Servilia Isias*, who say that his Wit exceeded his Years. On the fore-part of the Cover two *Genii* are represented holding a Crown of Laurel, and on one of the sides a *Præfericulum*.

The Image which comes after is covered with Ornaments⁹ and Figures, which are very difficult to be explained. It was made, as the Epitaph expresses, for *M. Cælius Superstes*. On the top of the Image are two Rams Heads that seem to brouse on the Fruits, Ears of Corn and Herbs of a Basket, upon which are two Birds a pecking. On the bottom of the Urn underneath the Epitaph, is an Image which is much more singular. A naked Woman sitting squat, holds a Goose, which she seems to play with; two *Cupids*, one before, the other behind the Woman, hold one of them a Shell, the other a Pot of Perfumes as it seems: On the side of the *Cupid* holding a Shell, is a Head, out of which springs a Fountain, the

Water of which falls into a Bason supported on a Pedestal. Gruter thinks that the Woman sitting is *Venus*.

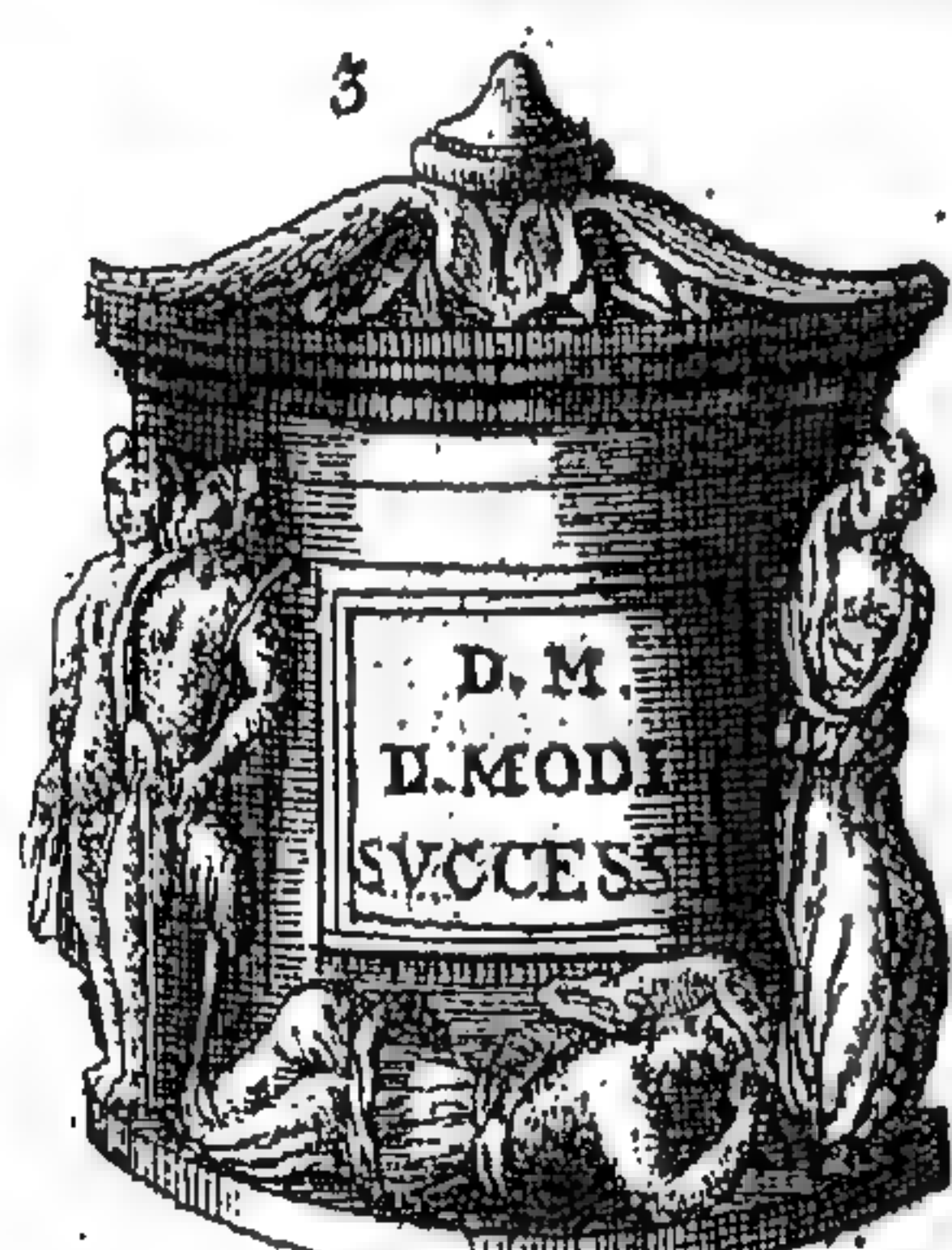
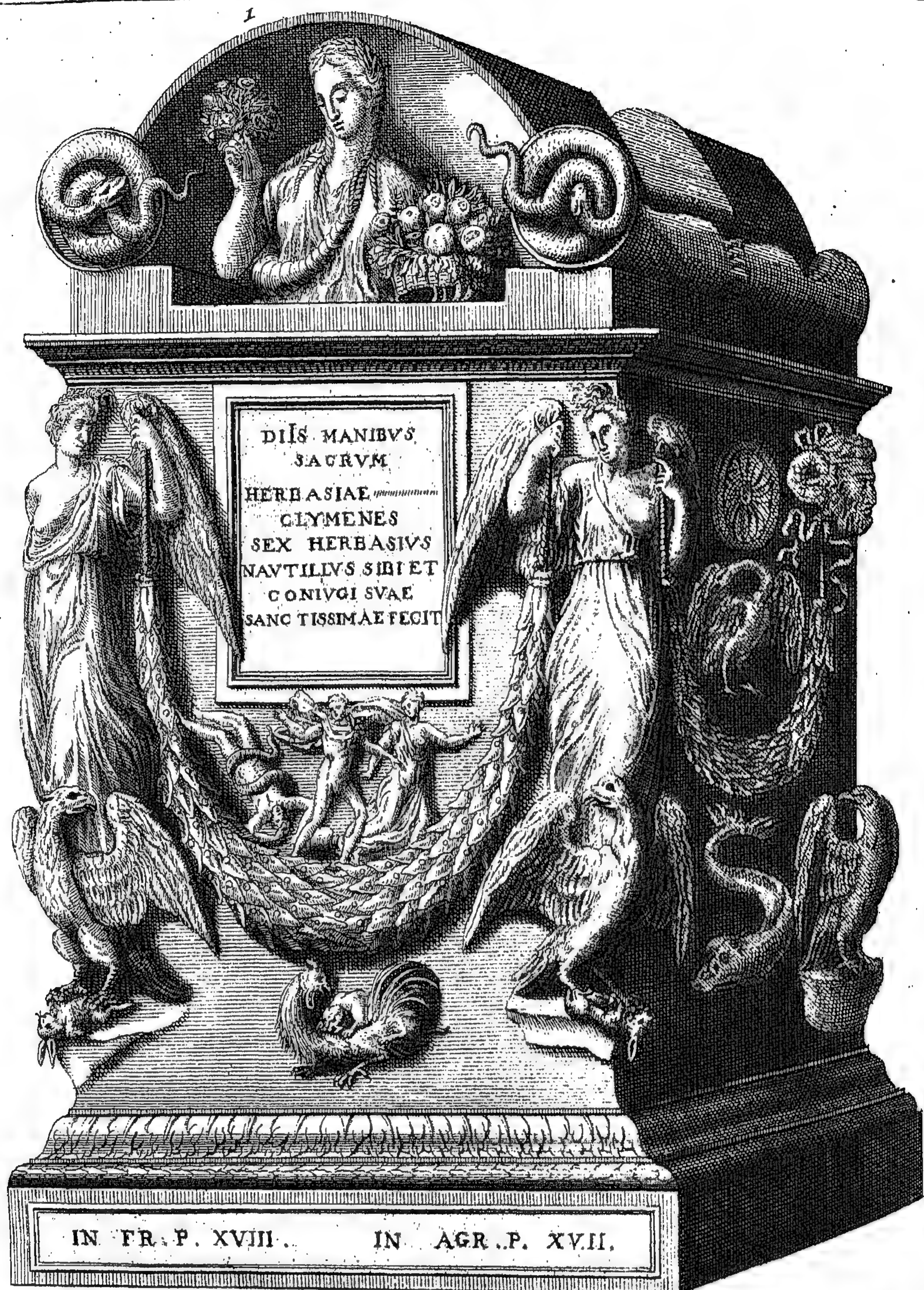
- 4 The Urn of *Cneius Cornelius Musæus* ¹, of the Tribe *Sabatina*, was made by the Order of his Wife *Herennia Priscilla*, who has caused her Husband to be represented with a Dog on each side of him, one of which he gives Meat to. They were the Dogs perhaps which he made use of in his Office of *Manceps viæ Appiæ*, or Commissioner of the Stations on the *Appian* way; an Employ that was a kind of Servitude for a time, from which they rose to higher Posts.

PLATE
XVIII.

- 1 II. The Urn of *Herbasia Clymene*, made by her Husband *Sextus Herbasius Nautilus*, is still more adorned ² than the former. On the fore-part of the Cover is her Bust crowned with Laurel, her Hair is in long Tresses; she holds a Nosegay in her right Hand, and in her left a Basket full of Herbs, Flowers and Fruits, in allusion to her Name *Herbasia*. I know not what she carries on her Breast, nor what the two Serpents signify, which are wreathed on each side of her Bust. Two great winged Women take up the two Angles of the fore-part of the Urn in the Form of *Terminus*, and support a great Festoon that descends below the Inscription. On this Festoon is a Man entwined about with a Serpent, who falls with his Head downwards, and a young Man and a Maid who run away, being afrighted with this Fall. We have the same Figure before, and have given it an Explanation that seem'd most probable to us. At the bottom of the Urn 'tis shewed that the place of Sepulture was eighteen Foot long, and seventeen broad. The other Ornaments which this Urn is cover'd with, are often to be met with in these sort of Monuments.

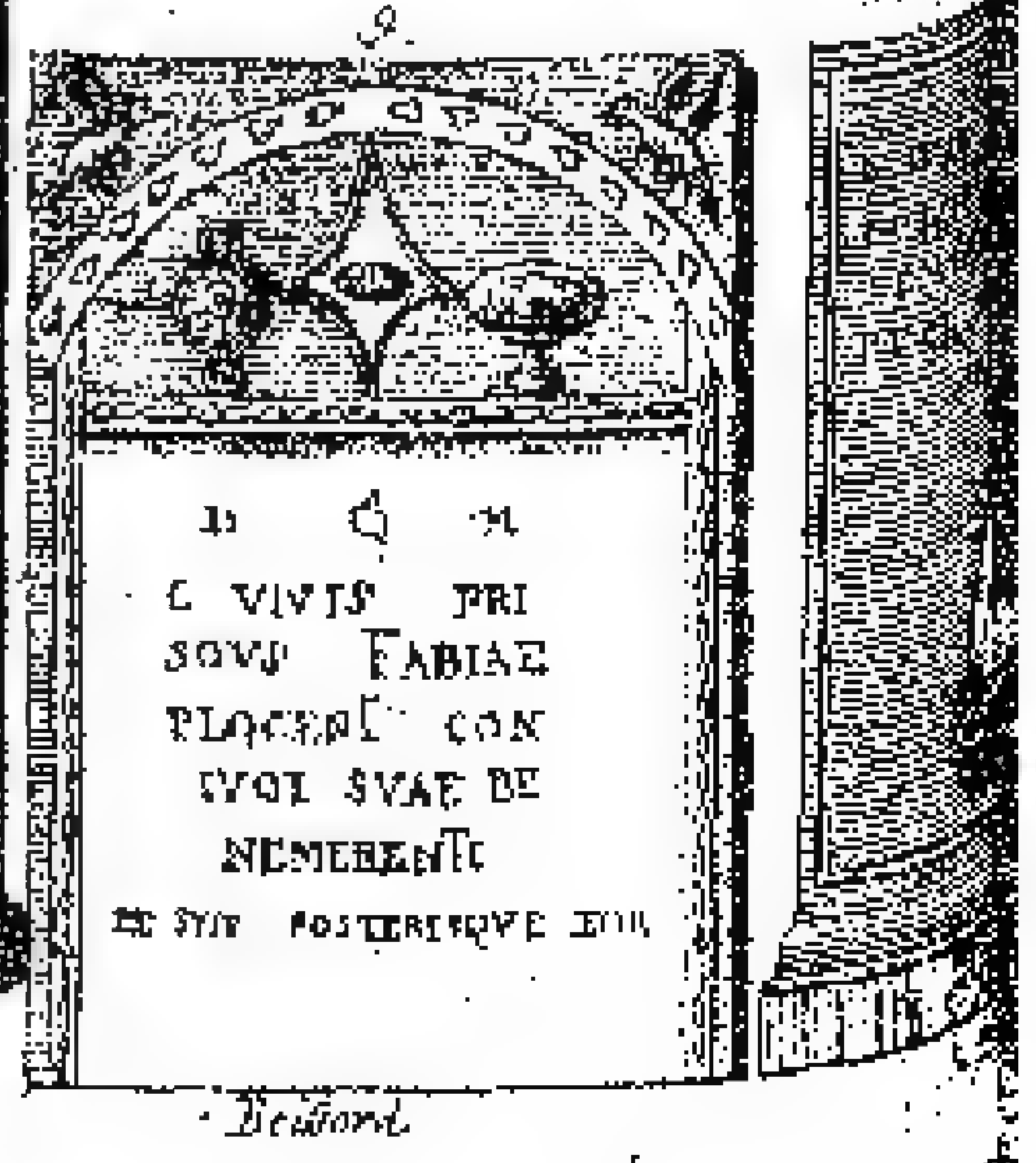
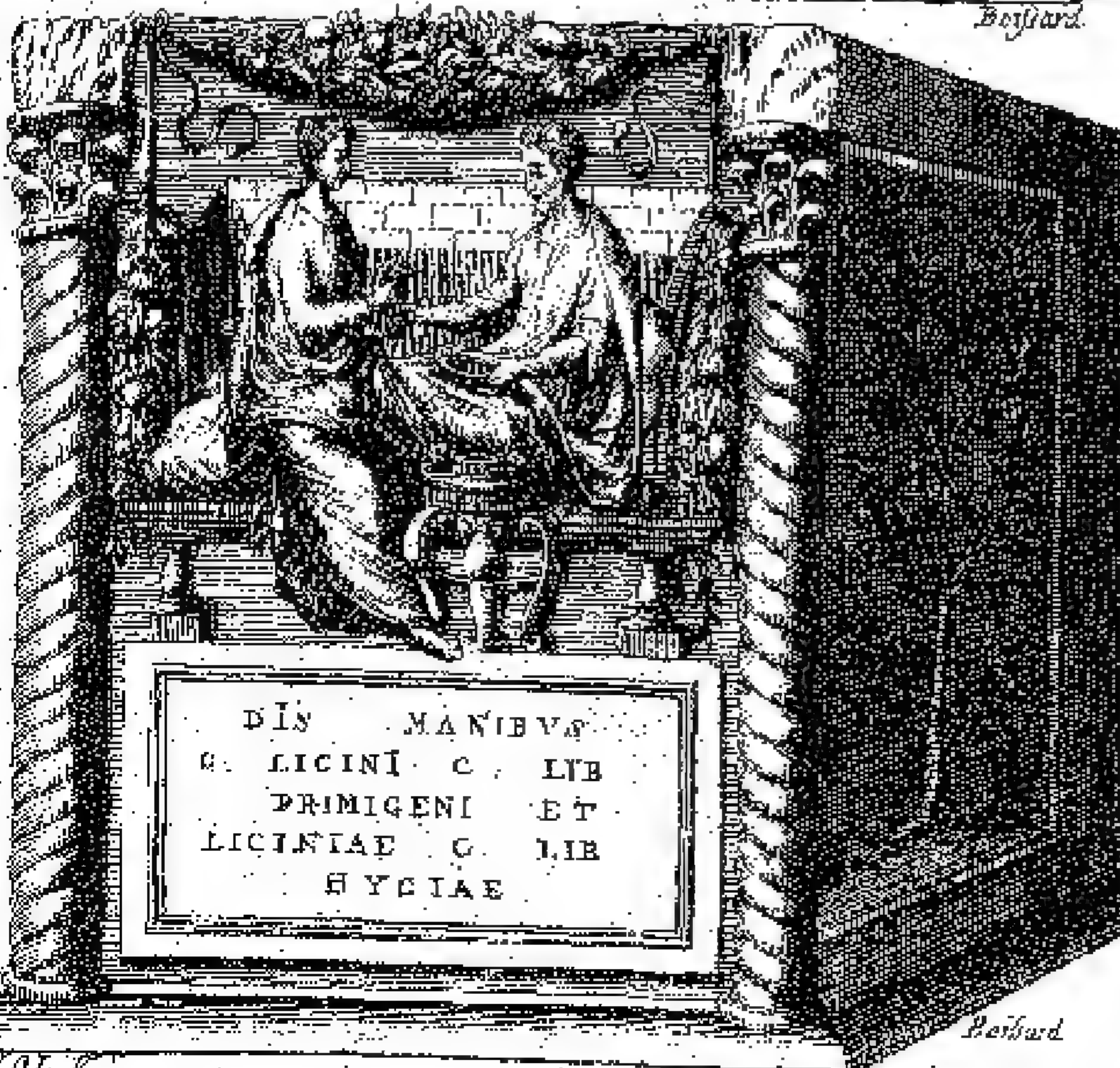
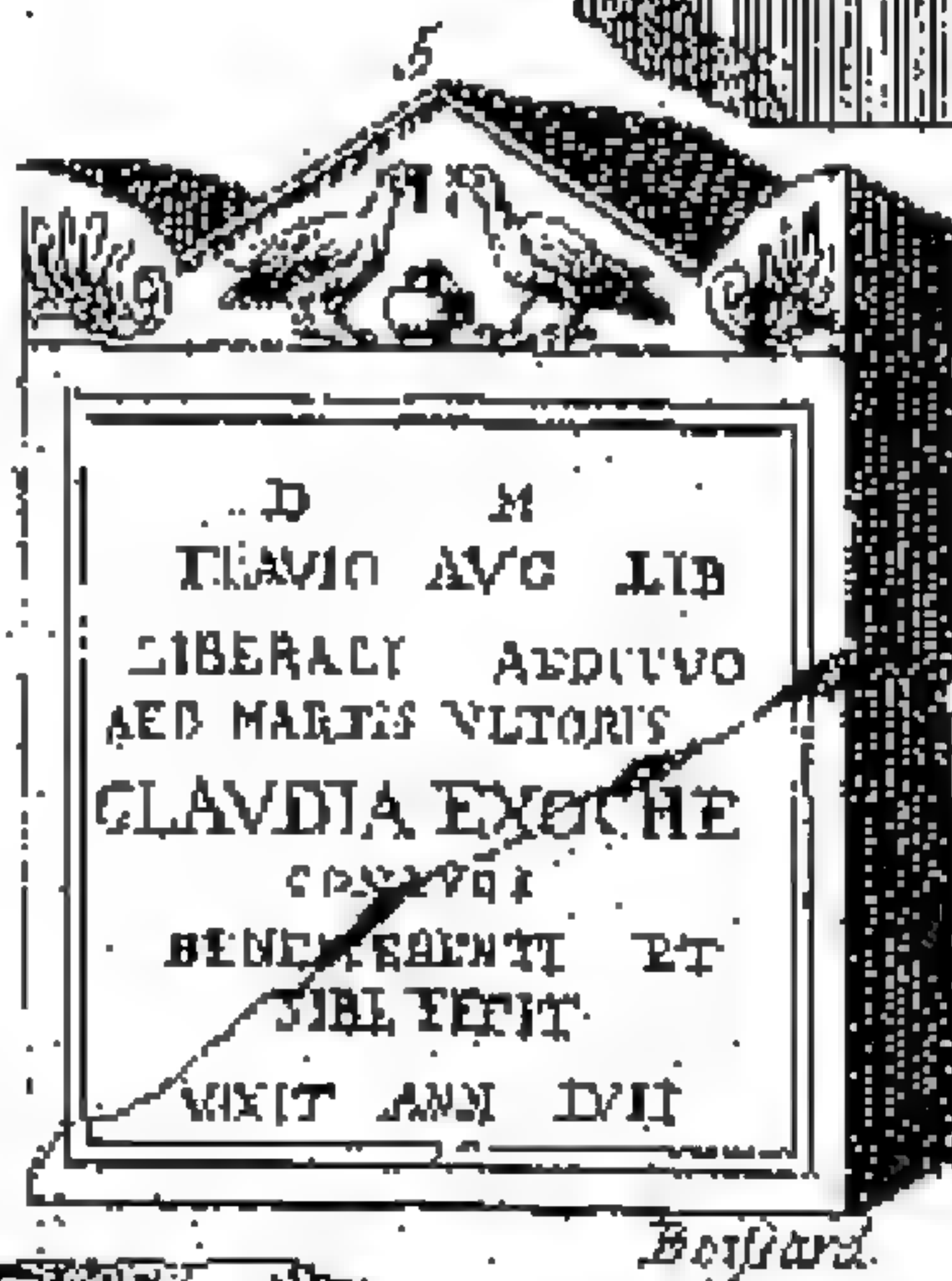
- 2 III. *Clemens* was a Slave of the Emperors, and *Castellarius Aquæ Claudie*, or Guardian of the Place which was called *Castrum Aquæ Claudie*, from whence this Water was distributed by several Canals and Pipes through the City of *Rome*. His Wife *Claudia Sabbatis* made him this Urn ³, where he is represented lying naked among aquatic Herbs, in allusion to his Office of *Castellan* of the Waters. *M. Fabretti* gives another Inscription of those Slaves who kept the Waters: There are two Epitaphs upon the same Stone of two Men who kept the *Claudian* Water; one called *Sabbio*, and the other *Sporus*. Between the two Epitaphs is a Head that spouts Water by the Mouth, signifying the *Claudian* Water, which *Sabbio* and *Sporus* had the Charge of. They are both of them stiled *Vilicus aquæ Claudie*. *Reinesius* fancied that *Vilicus* and *Castellarius*, Offices that related to the Waters, were the same thing, but *Frontinus* distinguishes them, tho' he does not describe their Functions very precisely; both one and the other Family (says he) is distinguished into several Offices, *Vilicos, Castellarios, Curatores, Silicarios, Tectores, aliosque Opifices*: We do not sufficiently understand these different Functions for to express them in modern Terms.

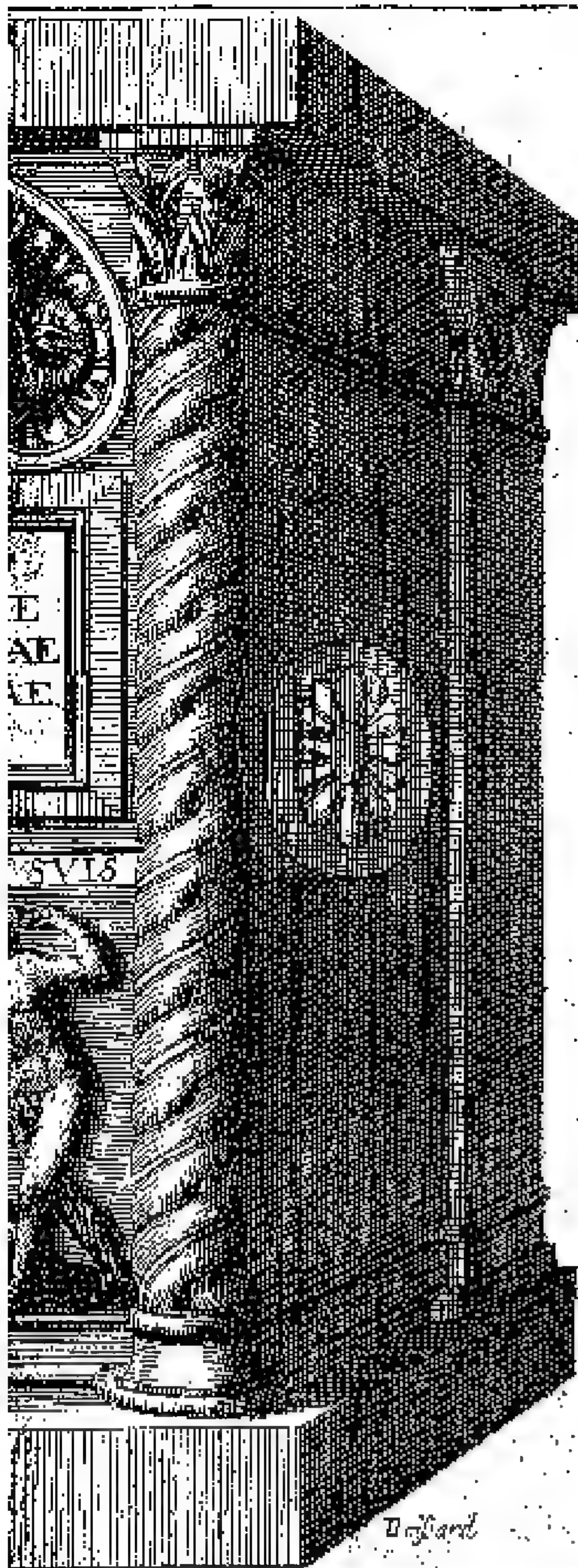
The Custom of putting on the Tombs of the Dead, Marks of the Profession that they had exercised during their Life, is very ancient. The Shade of *Elpenor* says to *Ulysses*: 'Do not fail to lament over my Body, and to bury me, for fear
'least you should draw upon you the Indignation of the Gods upon my Account.
'But burn me with my Arms and Cloaths, erect me a Tomb on the Sea-shore,
'that the Remembrance of my Misfortunes may descend to Posterity; put an Oar
'upon this Sepulchre, with which I used to rowe with my Companions.



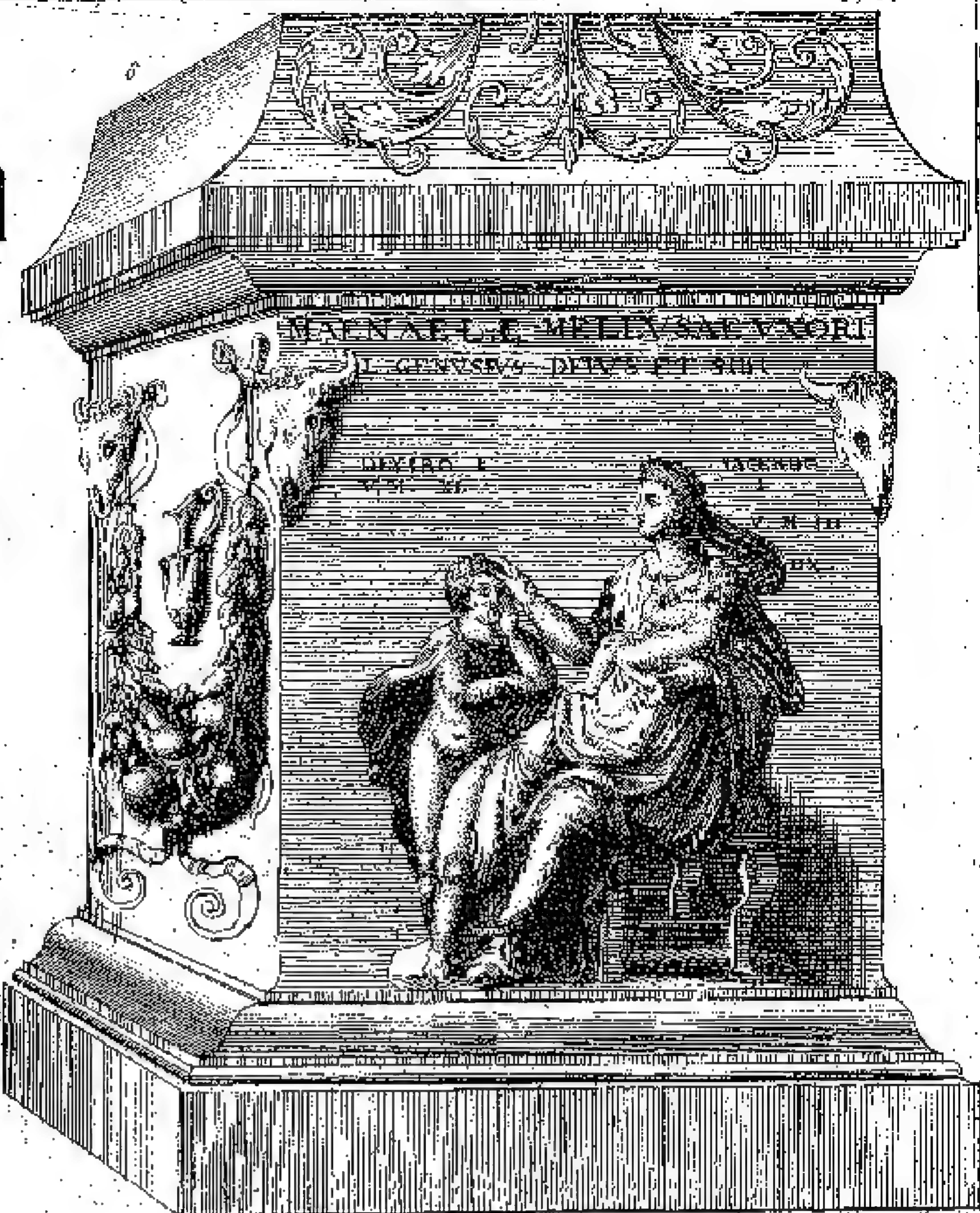
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M. AVR. THEO.
DOT. FIL. Q. VAN.
III. M. AVR. THEO.
DOT. NAT. IAN.
COP. ET POPPEI.
SECUNDIN MAT.
PARENT. FIL. POS.
Diar. Italicum







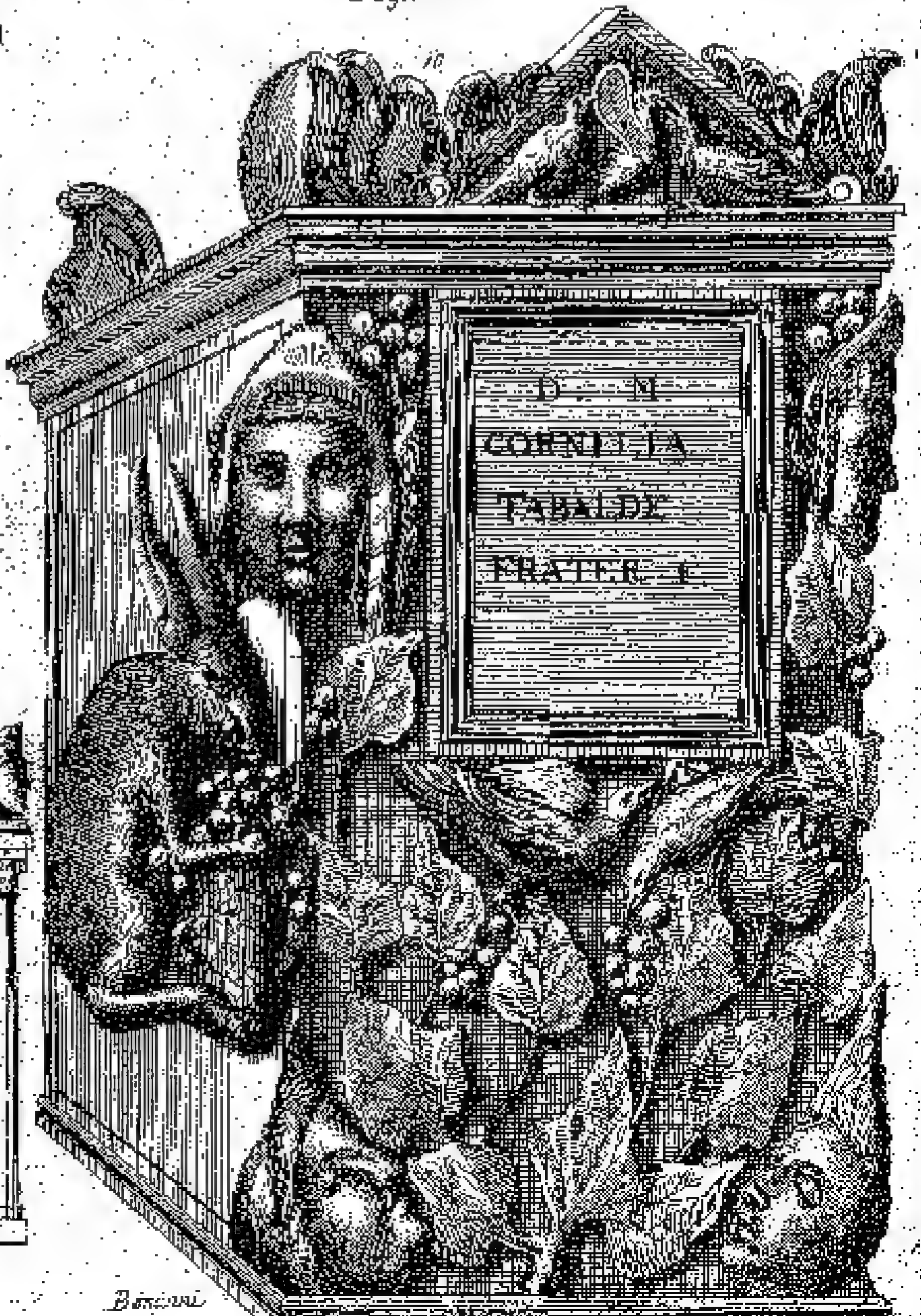
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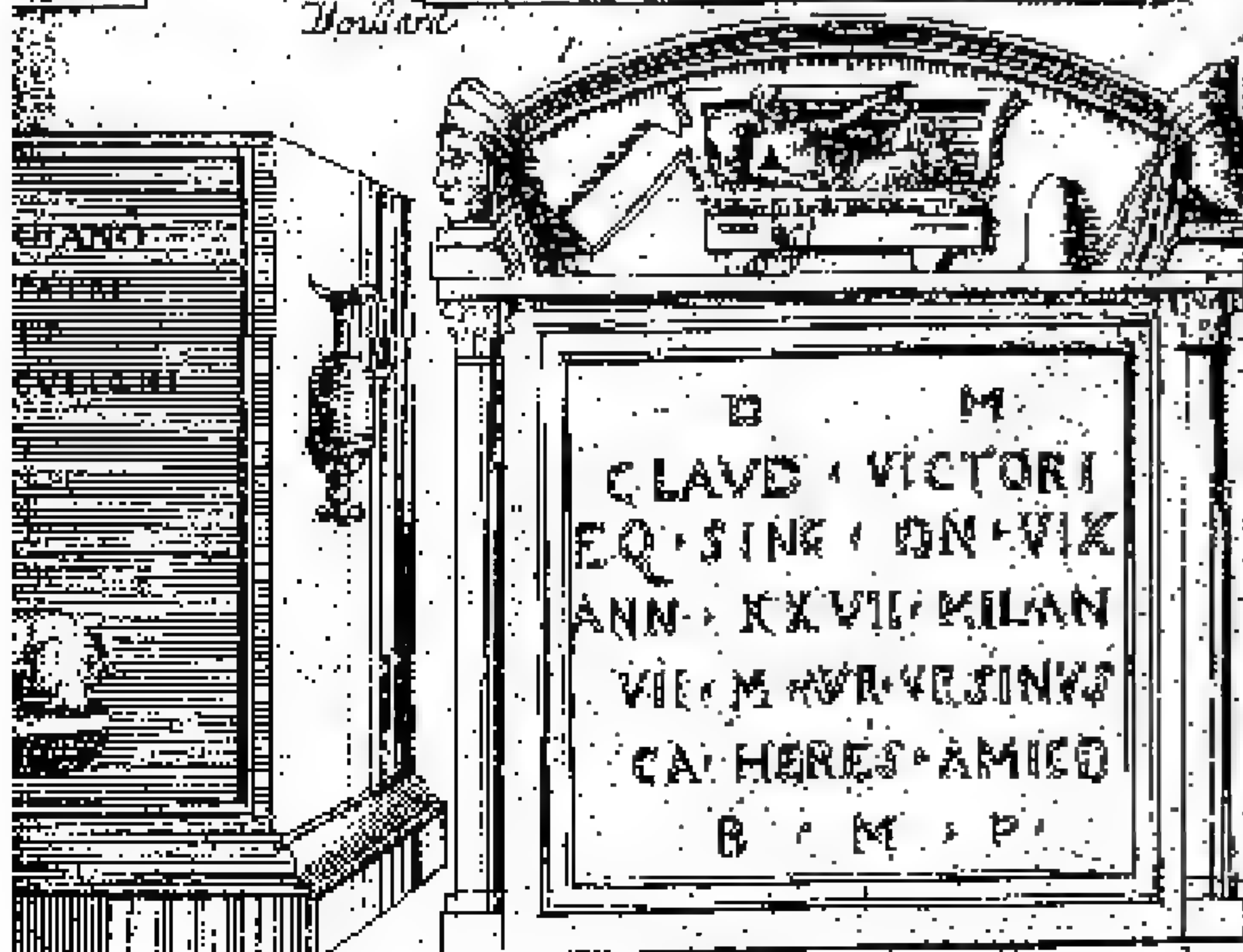
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C H A P. XVI.

I. *Other Urns; the Di Manes taken for the Hands.* II. *An Epitaph of one of the Horsemen called Singulares.* III. *A remarkable Urn of Livilla Harmonia.*

I. **T**HE Urn following¹, which I have inserted in my *Diarium Italicum*,² and is that of *Decius Modius Successus*, is remarkable for the Mourning that is represented in it: A young Woman stretched out upon the Ground seems to tear her Hair; of the three other Figures that are about the Urn, one is a Satyr holding a Stick, bent crooked at the top. These *Bacchick* Figures are often met with in Tombs. The following Inscription³ of *M. Aurelius Theodotus*,⁴ who died at the Age of four Years, seems corrupted at the place where the Country of the Father of this Child is shewed. What is very remarkable herein is, the Caprice of the Workman, who has put on the sides of the Head of the Deceased two Hands, which border upon the two Letters D. M. put there for *Dis Manibus*, To the Gods *Manes*. Another Sepulchral Inscription of *M. Foucault* has also two Hands on the side of a Figure. A Sepulchral Stone that is more extraordinary may be seen in *Gruter*, (p. 820.) On this Stone are engraven two Hands, and on the two sides of the Hands, and in the space that is between them, is the following Inscription engraven; 'tis a young Woman that speaks: 'I *Procope* lift up my Hands against God, who has taken me away at the Age of twenty Years, although I was innocent. 'Tis *Prochus* who has placed this Stone.

The Urn⁵ made by *Martia Eubodia*, for her self and her Husband *Tiberius Clodius Eamelus*, has not any thing singular, except a Dog wearing a Collar, which is more rarely to be met with in ancient Monuments than in those of later Ages, as has been observ'd before.

The following Urn with the Greek Inscription⁶ was placed by *Ebus* and *Censorina*, for their Freed-woman *Elpis*, for whom they had a great deal of Regard. On one side of the Urn is a winged Woman holding a Palm in the manner of a *Victory*, an Animal that rises up and puts his Paws on the Woman's Knee, has the Shape of a young Grey-hound; we cannot affirm whether it is a Dog or any other Beast, nor determine any thing about the meaning of this Image.

The Urn of *L. Sutorius Communis*⁷, made by his Daughter *Sutoria Agathemesis*, is only remarkable for the Chimæra that is upon one side of it, and two other unknown Animals placed upon the top of it.

II. The Figure and Epitaph following¹, given by *Maffei*, represents a Trooper, PLATE XIX. of the number of those that were called *equites singulares*, lying down after the same manner as another whom we shall speak of lower, and whom we have inserted in our *Diarium Italicum*, (p. 115.) The Sense of the Epitaph is, 'To the Gods *Manes*. To *Claudius Victor*, Trooper of our Lord the Emperor, of the number of those that were called *Singulares*, who lived twenty seven Years, and bore Arms seven Years. *M. Aurelius Ursinus Co.* his Heir, has caused this Monument to be made for his Friend.' The Epitaph of *Flavia Haline*², and of her Son *Hermes*, is underneath the Bust of the Mother and Son, which the Reader may consider.

The Urn³ of *C. Licinius Primigenius*, and of *Licina Hysia*, represents the Man lying down, and the Woman sitting, both of them taking a Repast; a Particular which may be often observed in these Monuments. The same thing may be remarked in that⁴ of *Caius Alfidius Callippus*, which has this Particular, that on

one side of the Urn is represented a large Woman holding a Crown, and a little Genius holding a Spoon, with the Inscription C A R P O F. which seems to relate to other Persons besides those that are mentioned in the great Epitaph, and which 'tis likely has been placed here in later Times; unless it be said that *Carpus* is *Alfidia's* Son, and that he is represented here in form of a Genius with his Mother. The Epitaph of the following Urn is this: 'To the Gods *Manes*. To *Titus Flavius Liberalis*, Freed-man of *Augustus*. *Ædituus*, or Sexton of the Temple of *Mars* the Revenger, who lived fifty seven Years. *Claudia Exoche* caused this Epitaph to be made for her dear Husband and her self.' M. *Foucault* has at his House at *Athies* several Urns, with abundance of other fine Antiquities: One of these Urns, which is of another Freed-man of *Augustus*, has at the two fore Corners Heads of Rams, from whose Horns hangs a great Festoon, underneath the Festoon is the Dead laid, with this Inscription: 'To the Gods *Manes*. *M. Ulpus Euphrosynus*, Freed-man of *Augustus*, Keeper of his hunting Habits. M. *Fabretti* has given this Epitaph, taken from a Collection in the *Barberine* Library.

6 The next that follows 'was made by *Gennsius Delus* for *Mena Mellusa* his Wife, and for two young Children, one of which called *Dexter* died at the Age of eleven Months, and the other called *Sacerdus* at the Age of three Months and ten Days. The Mother is represented sitting, having the least in her left Arm, and the biggest at her Knees.

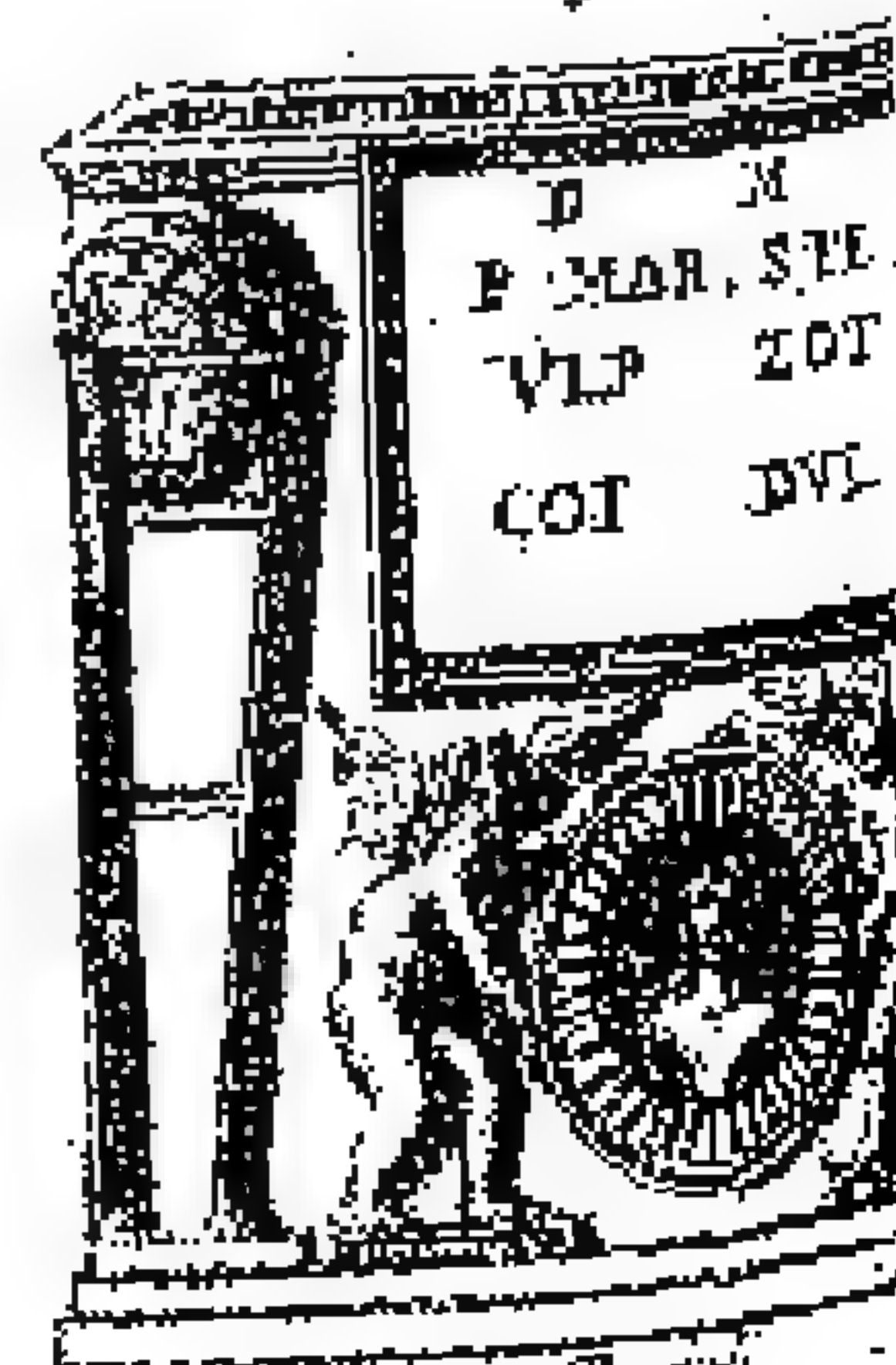
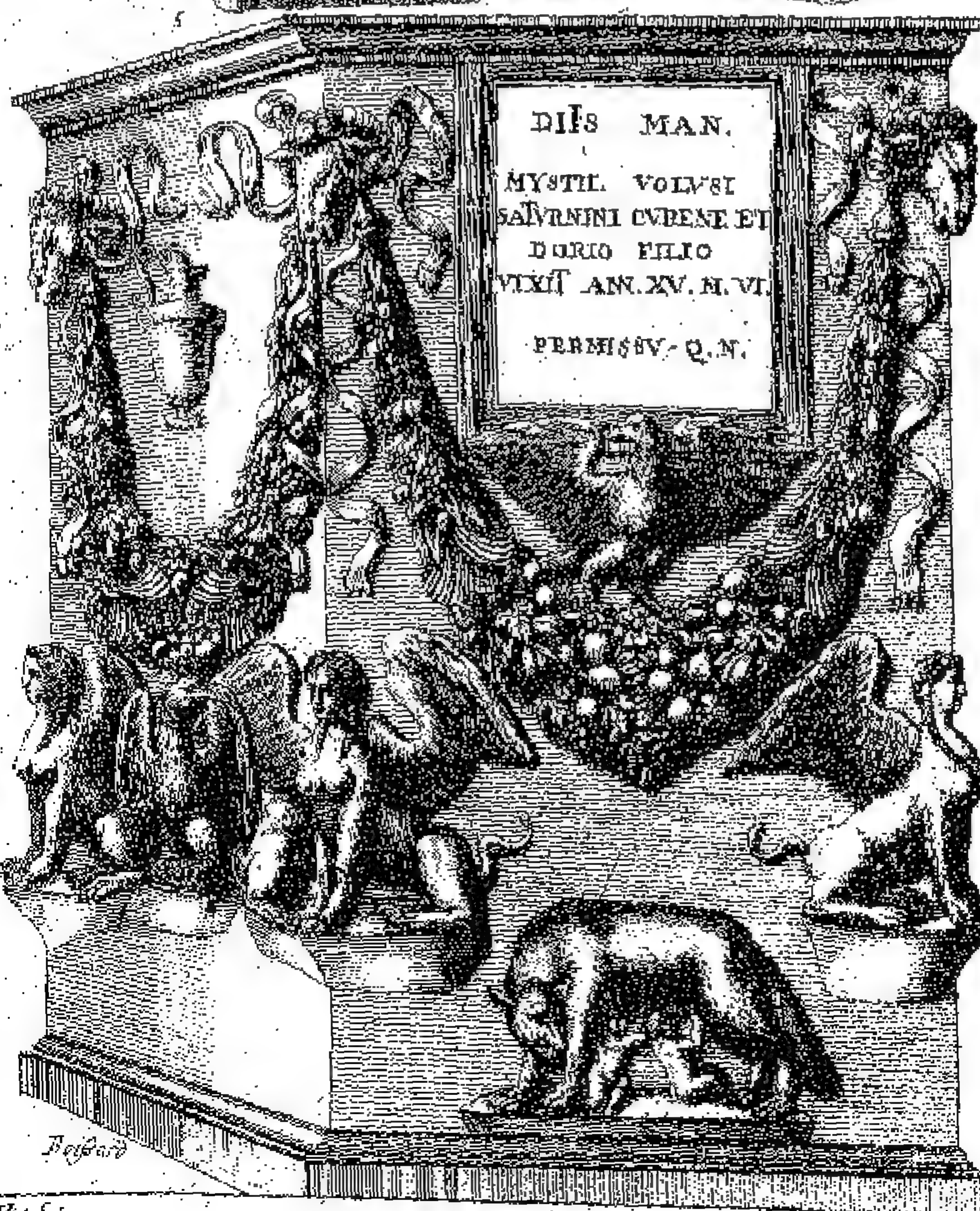
7 The following Urn 'was made for three Persons, who are *Julius Urbanus*, *Julia Optata* his Wife, and *Julius Peculiaris* their Son. Under the Epitaph is a Roe lying down.

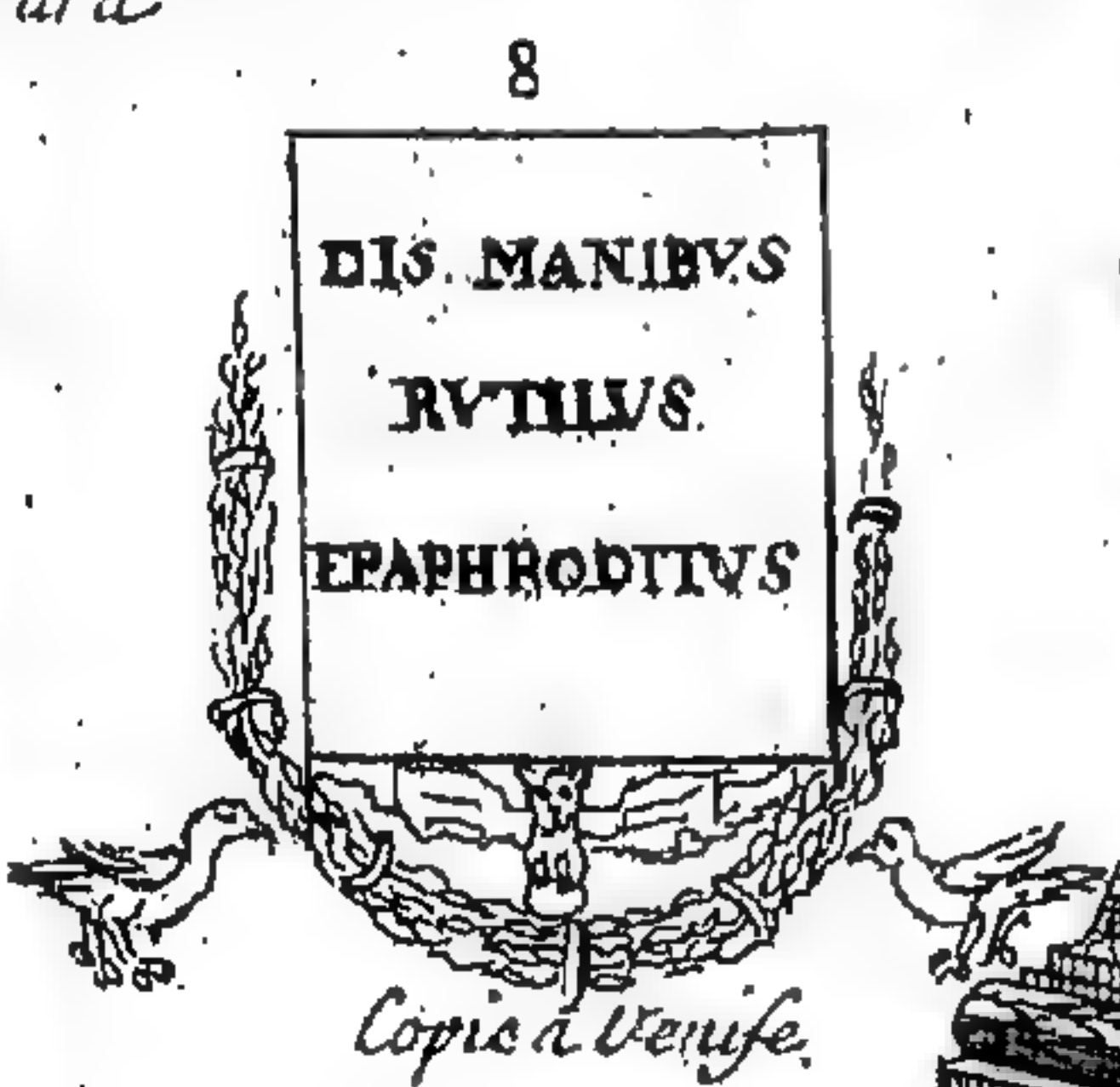
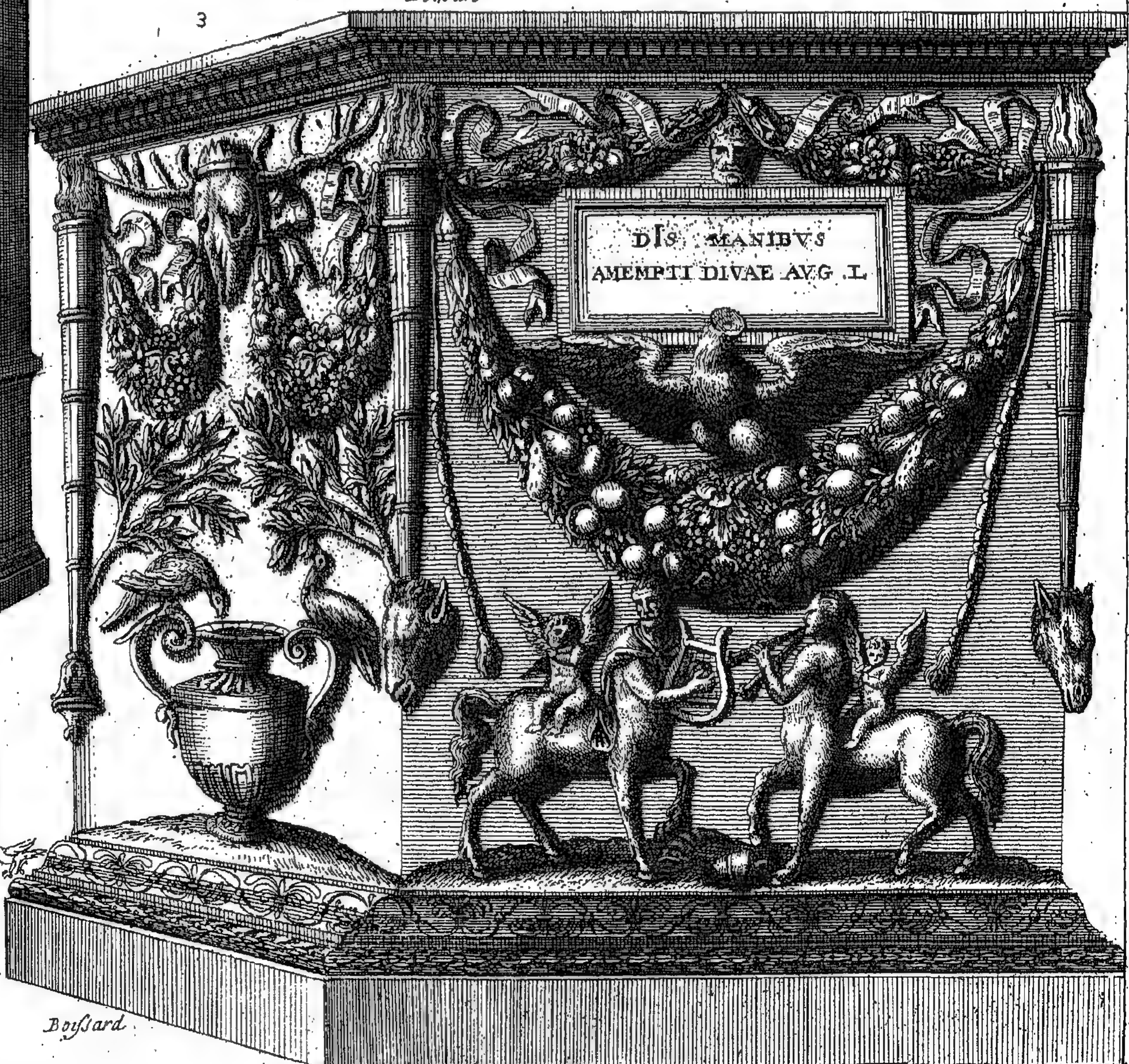
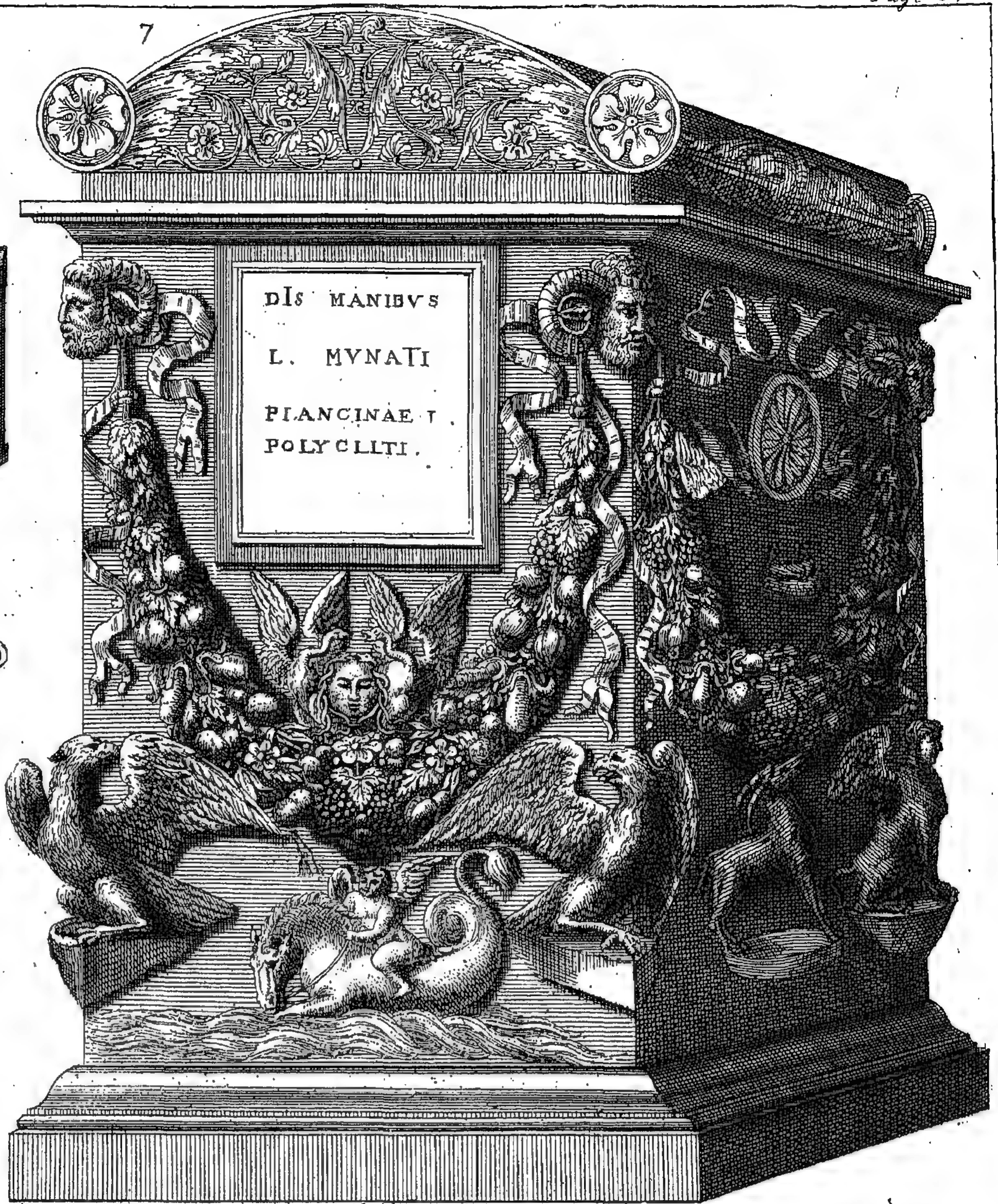
8 III. The Urn of *Livilla Harmonia*, a Woman of incomparable Chastity, says the Inscription, and of a singular Modesty, represents a History that's very extraordinary: two Men support her, one of which is probably her Husband, between whose Arms she seems to rest her self, after having sustained the Attack of a Man who attempted her Chastity: This rash Man is thrown down by another that holds a Buckler, and a naked Sword lifted up for to strike him; another Man come to succour them holds a great Stick. This is the first Thought that arises at sight of such an Image: The Inscription that praises her for her incomparable Chastity, seems to authorize this Interpretation. This Urn, which is also made for *Leuteria Clytoris*, and for hers, has on the anterior Angles wreathed Columns, that differ from others in this, that each of them is composed of two little Columns, which do not touch one another in their Windings. In the same Plate is the Epitaph that *C. Vibius Priscus* caused to be made for his Wife *Fabia Plocena*, and for her Descendants. Of the three Instruments that are above the Inscription, one has the Form of a Cup with a Foot, the other seems a common Cup, what the other in the middle is, I do not know.

CHAP. XVII.

I. Other Urns and sepulchral Inscriptions of a different Form. II. Urns with several Holes in them.

10 I. THE Urn of *Cornelia Tabaides*, given by Father *Bonanni*, is cover'd with Ivy-leaves, *Bacchic* Ornaments; a-top of the Urn there are two Heads of living Persons, and at bottom two Heads of dead Persons, excellently performed. On





On one of the sides is a Rabbit holding a Basket full of Fruits and Flowers between its Feet, and brouſing in the Basket. This Figure of a Rabbit is common enough in ſepulchral Urns. On the fore-part of the Cover is a Butterfly, a Symbol of the Soul, which is pecked at and tormented by two Birds.

There is alſo a Butterfly on the Urn of *Cornificia Faufina* ¹¹, a great Bird holds it in his Bill, going as it were to devour it. It is to be remarked, that this Marble, covered with Baſs-Reliefs, is called in the Inſcription *Ara*, Altar, which may alſo be obſerved elſewhere, as hath been already ſaid; and not only ſolid ſepulchral Stones, but alſo Urns were called Altars, as well among the *Greeks* as *Latins*: In the *Greek* Epitaphs theſe ſepulchral Stones are named *Βωμὸς*, which ſignifies Altar. This is the Senſe of this Epitaph: ‘To the Gods *Manes*, and ‘to *Cornificia Faufina*. *Ælius Euporias* cauſed this *Ara* or ſepulchral Altar to be ‘made for himſelf. The Place of Sepulture is ten Feet in front, and ten Feet ‘broad.’ This Length and this Breadth is not meant of the Stone, but of the Space of Earth that *Ælius Euporias* poſſeſſed for his Sepulture and that of his Family, as we ſhall ſee lower. The Urn near this, which is ſufficiently adorned ¹², has only the initial Letters of the young Boy’s Name, whoſe Aſhes it contained, who died at the Age of eleven Years ſeven Months and eleven Days.

The Urn of *Curtia Prapis* has only common Ornaments. There are ſome PLATE XX. Remarks to be made on the Inſcription, which we will here inſert at large: ‘The ‘Aſhes of *Curtia Prapis*, Freed-woman, were depoſited in this Monument, the ‘half of which was given her by *Caius Mecenas Helius*, for her ſelf, for *Publius Curtius ‘Maximus*, Son of *Spurius* of the *Colline* Tribe, for his Son, for *Titus Julius Gly- ‘con*, Freedman of *Augustus*, for their Relations, and alſo their Descendants.’ Such Monuments are often met with, having one Part either given or ſold to others. The following ² Urn, which was published by *Boiffard*, ſuch as it is printed here, has a more entire Inſcription in *Mazochio*, being as follows: ‘By ‘the Permiſſion of the *Decuriones*, *Atimetus Elias* made this Monument for *Martia*, who lived eighteen Years, for *Hymnus* that lived ſixteen, for his Children ‘and for himſelf.

The Urn of *Precilius Fortunatus*, of *Precilia Nicena* his Mother, and of *Damatis*, a Freed-woman, was made by Order of *Lucius Precilius Trophimus*. It is very much ſet off with Ornaments, amongſt which there is nothing uncommon, except *Meduſa*’s Head between two Swans, which is alſo in the following Urn, ⁴ the Inſcription of which is *Hetrufcan*.

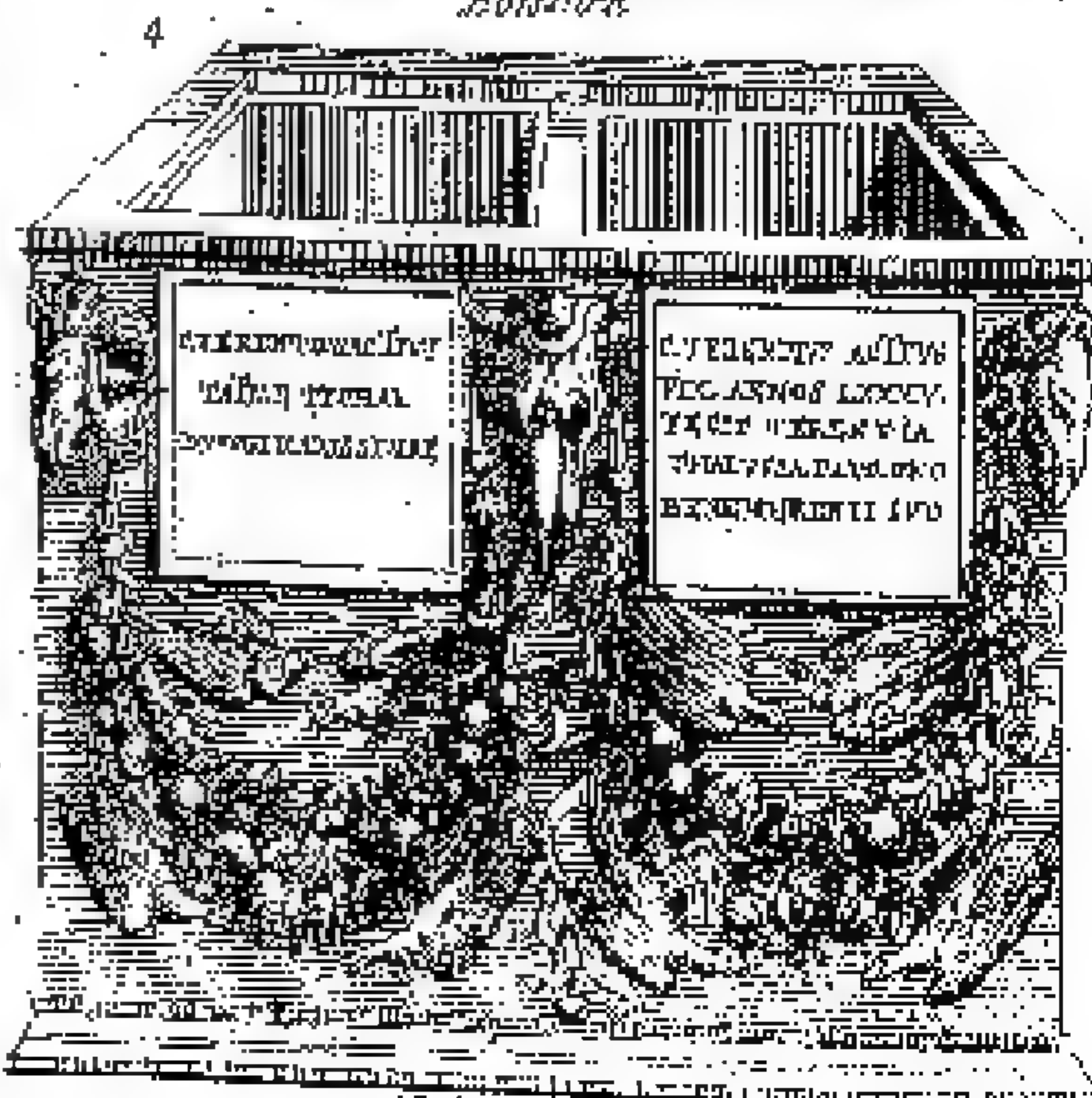
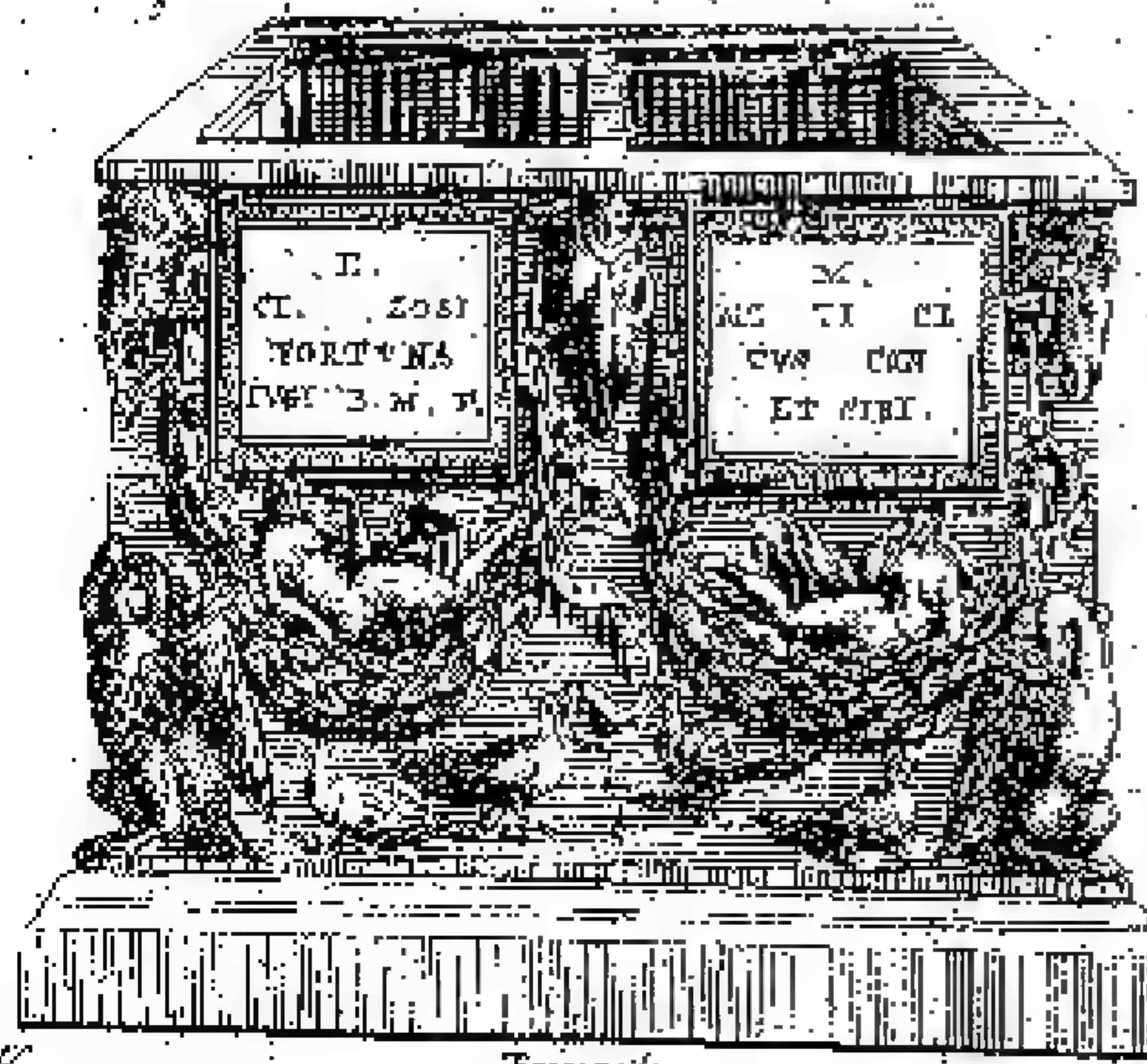
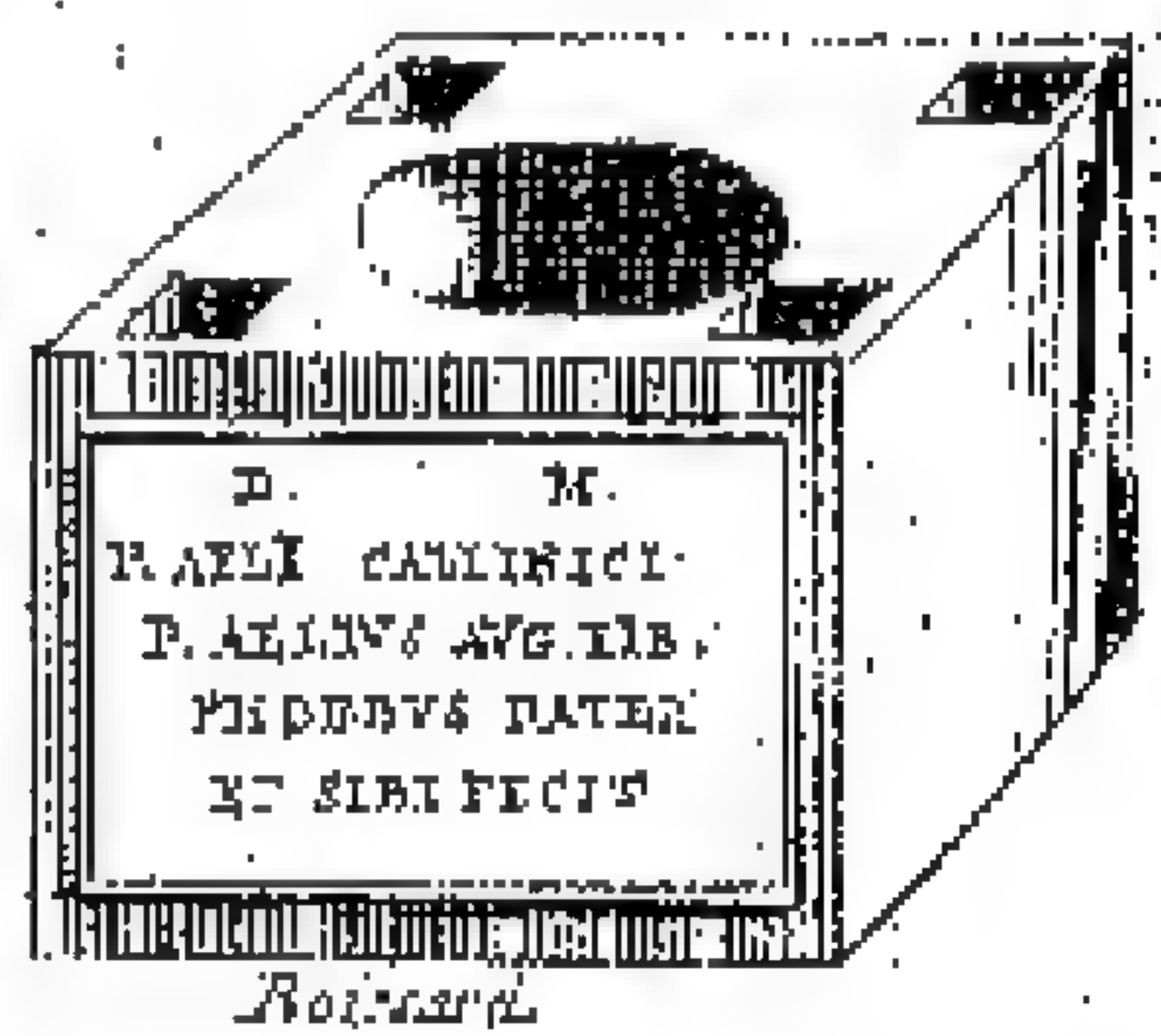
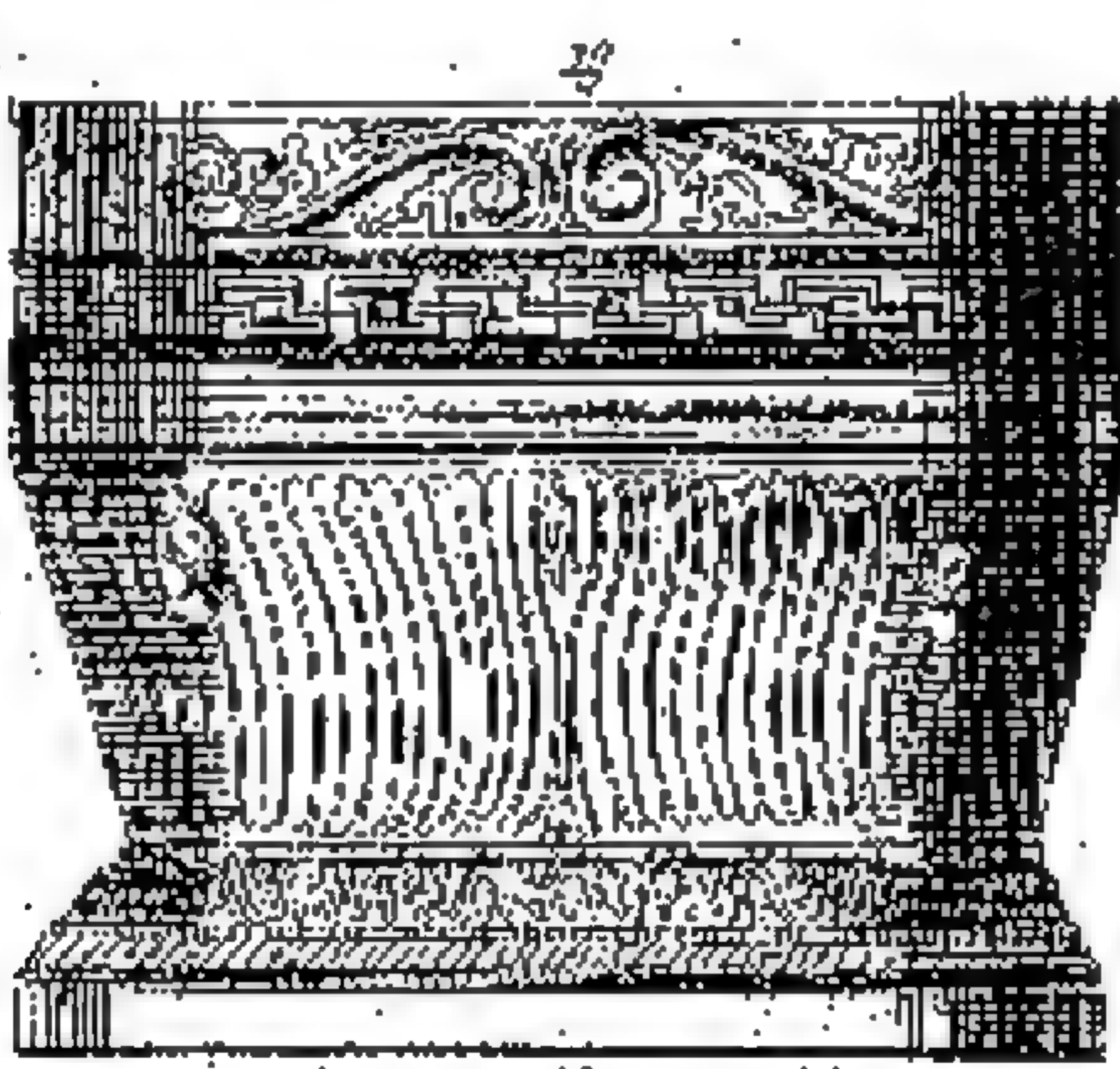
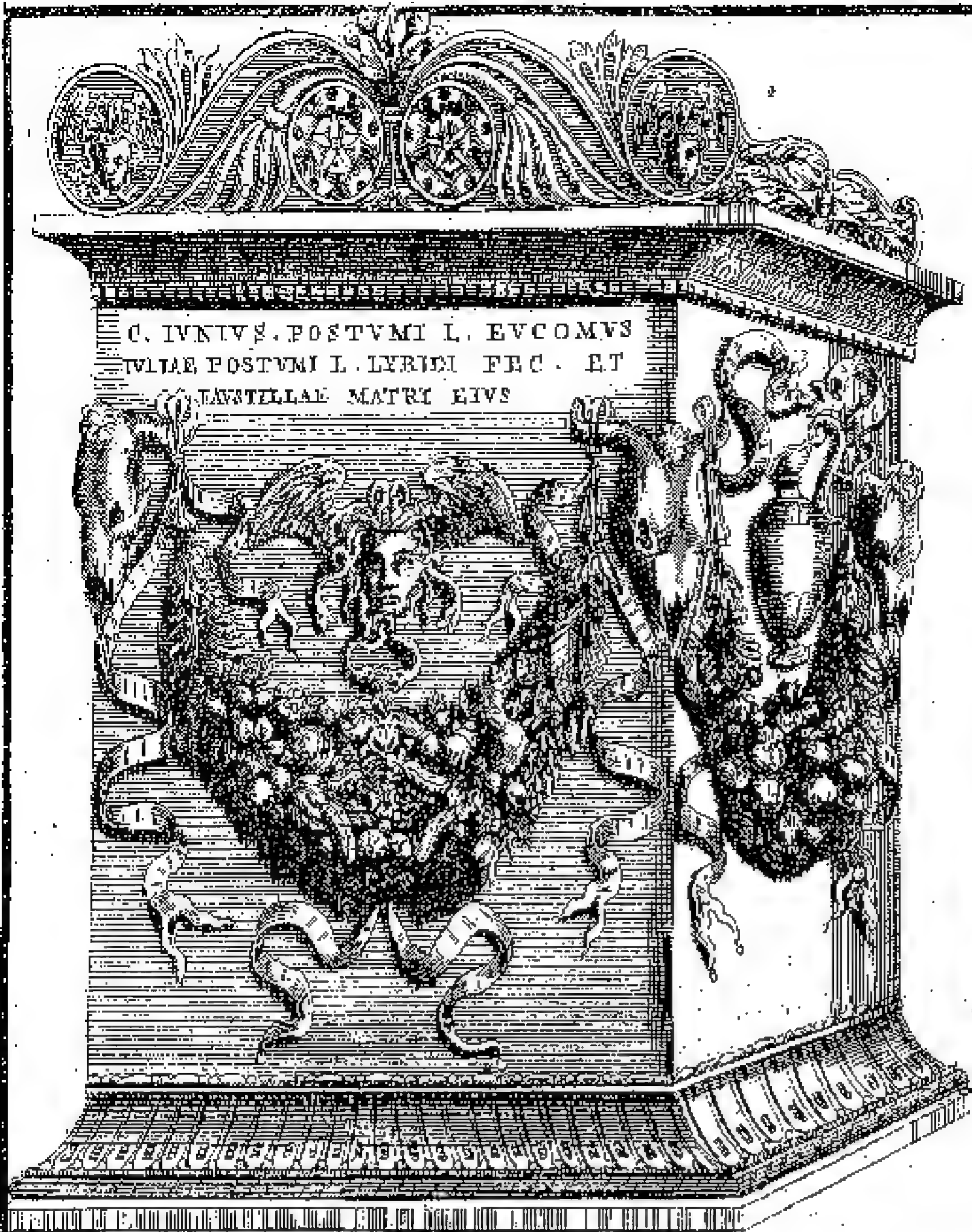
That of *M. Cincius Theophilus*, Son of *Marcus*, entitled *Vestiarius tenuarius*; PLATE XXI. that is to ſay, Maker or Seller of fine Stuff Cloaths; this Urn, I ſay, is remarkable for the Workman’s Caprice, who has made a Lion and Tiger with Eagle’s Wings on the fore-part of the Urn, and on the ſide two kinds of Griffins with Lions Bodies, and Eagles Head and Wings. The great Candleſticks at the Corners of the Urn are likewise remarkable.

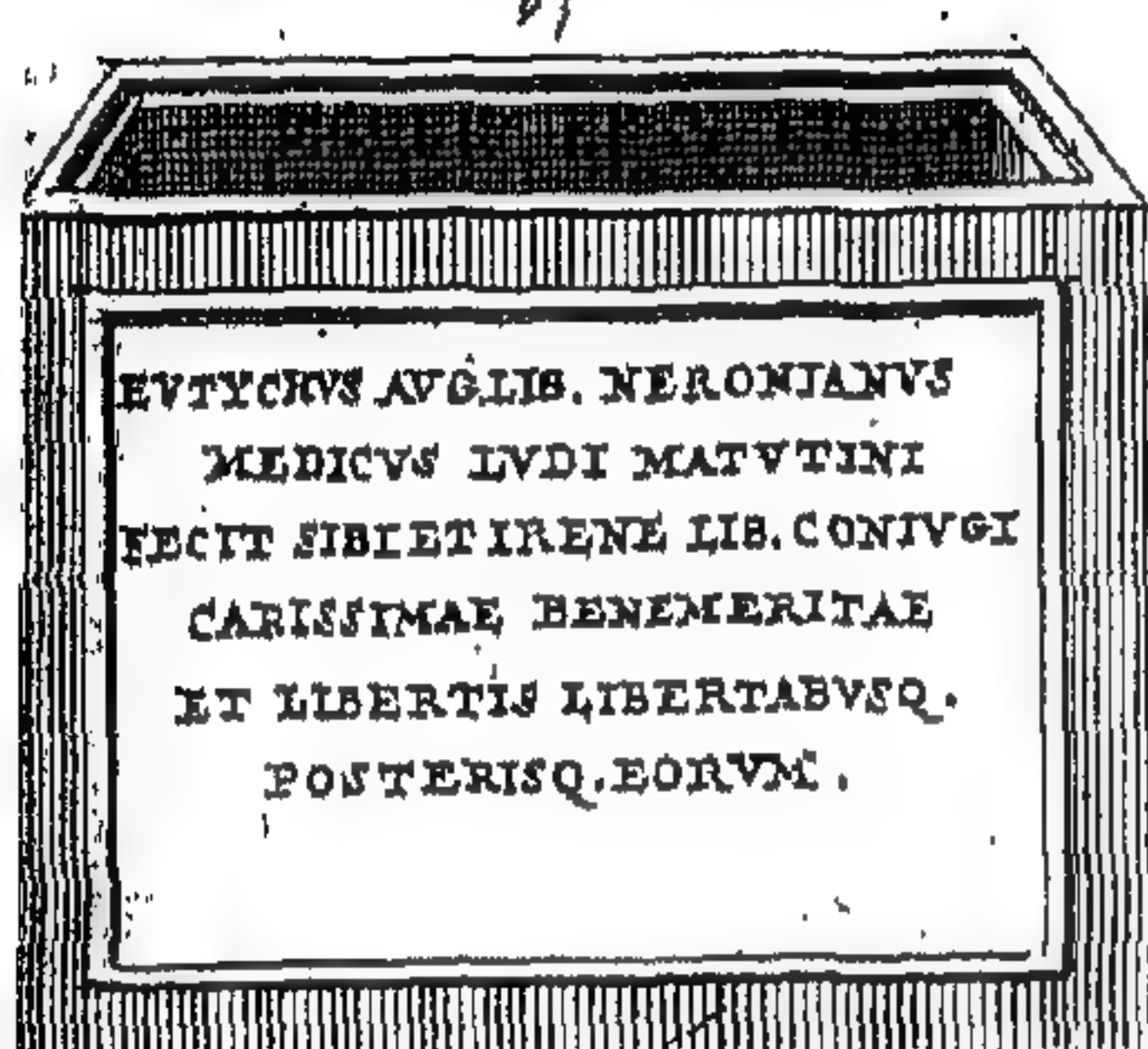
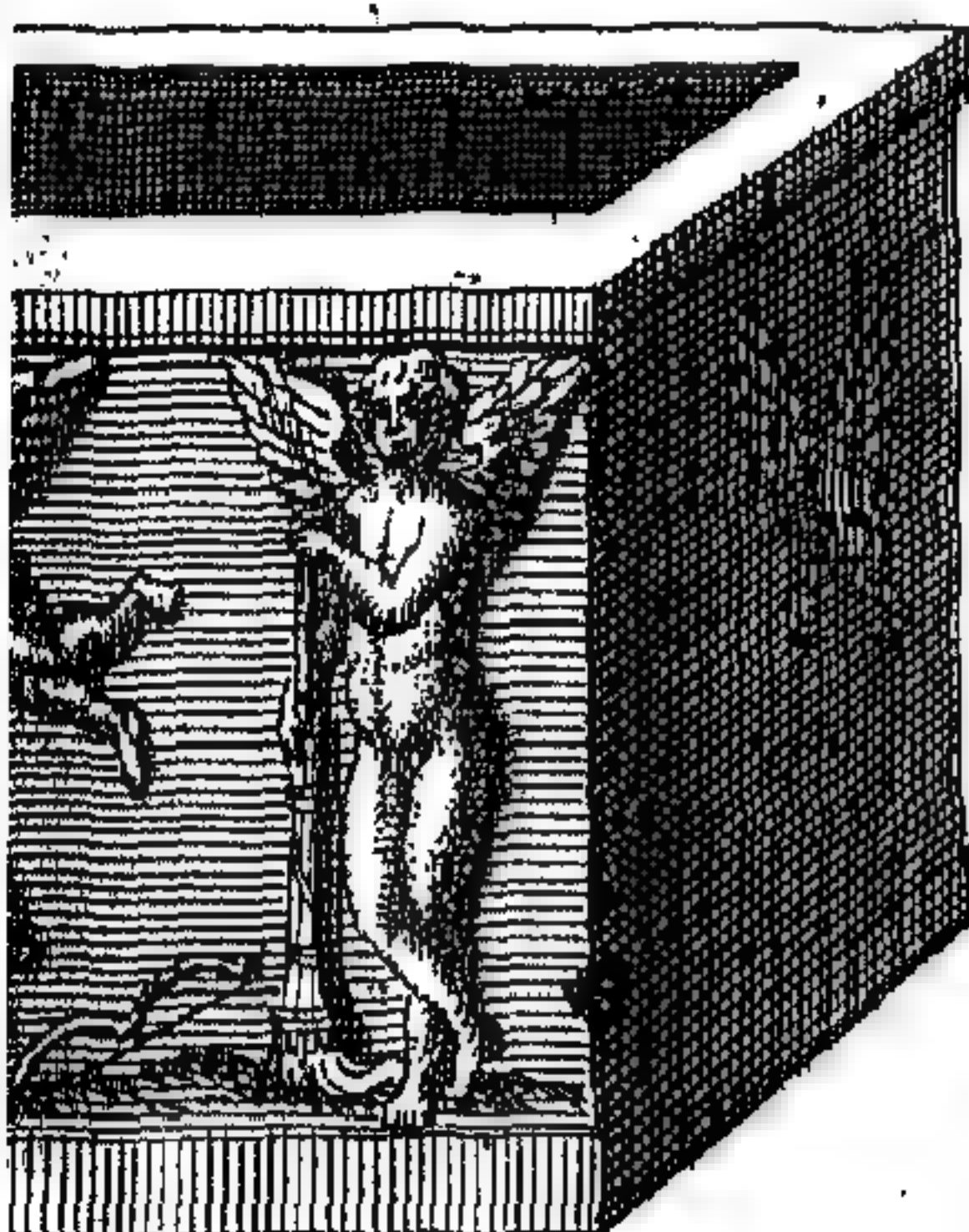
The following Monument ² was made by *Julia Heuſeſis* and *Sulpitius Clytus*, for *Julia Saturnina* and *C. Sulpitius Clytus*, whoſe Buſts are represented in a Square adorned with Columns of the *Ionick* Order. On the Cover is represented *Hercules* with his Club, and below aſide of the Inſcription is a Dog tied by the Neck, the Symbol of *Fidelity*.

The Urn of *Amemptus* ³, which ſignifies the blameleſs Freed-man of the Empreſs, is remarkable for the two *Centaurſ*, one of which is bearded, and the other beardleſs: The bearded one plays on the Harp, and the other on two Flutes; each of them carries a *Cupid* on his Back: One holds a Foot on a drinking Horn, the other on a Pot turned downwards. The Signification of all this is not eaſy to find out, and is perhaps only a Whim. Theſe *Centaurſ* have the

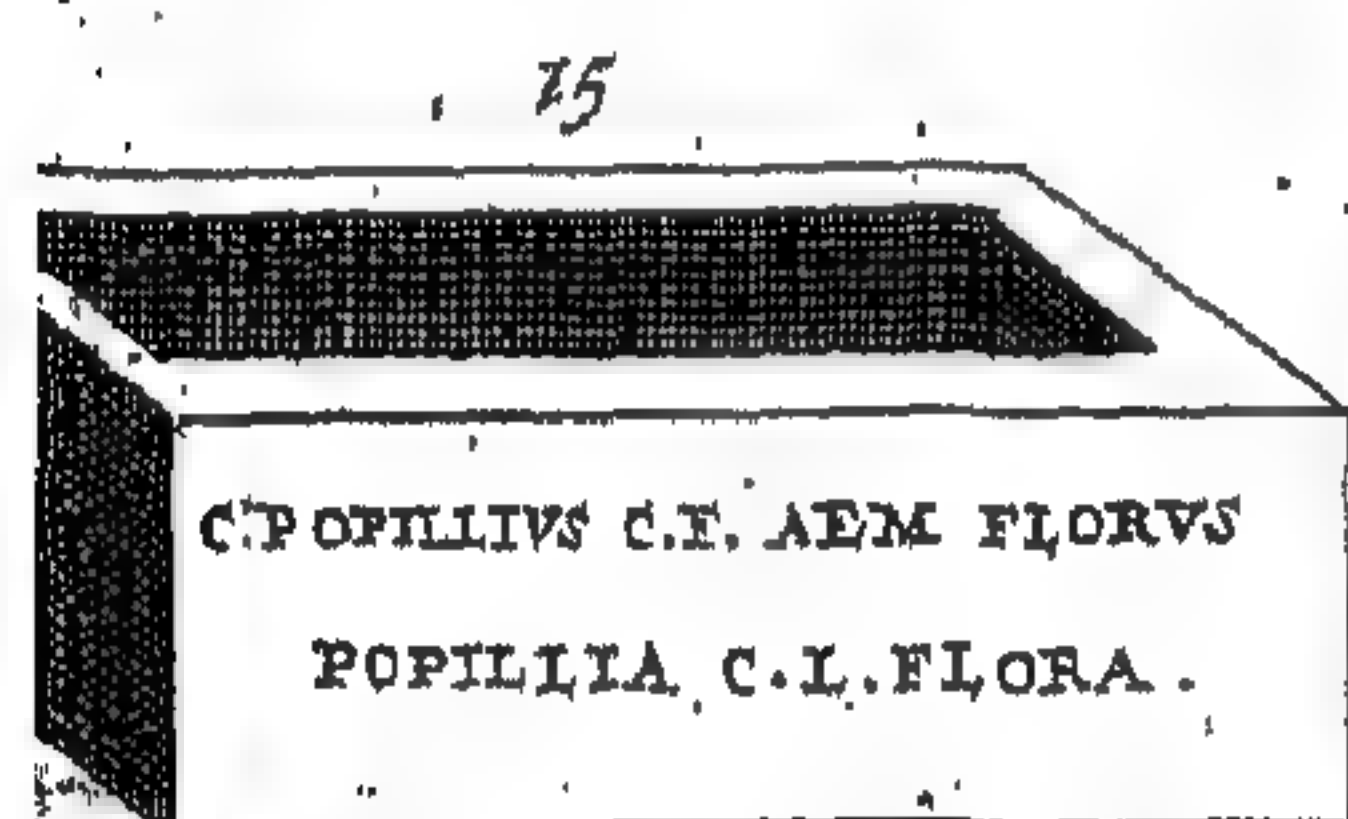
- Air of those that we met with in the great *Bacchanalia*. The Head which is seen above the Inscription under a Festoon, is perhaps that of *Amemptus*.
- 4 The following is an *Hetruscan* Urn⁴, the Inscription of which cannot be read, wherein is represented, as I think, *Marsyas*, whom *Apollo* fastens to a Tree for to slay him. If it is *Marsyas*, he has here a Form entirely human; some Monuments represent him as a *Faunus* or a Satyr.
 - 5 The Urn of *Volusius Saturninus*⁵, the Inscription of which seems corrupted or defective, has nothing singular but a Wolf suckling two little Children.
 - 6 The following sepulchral Inscription⁶, all the Words of which are very much contracted, should in all Probability be read thus: *Dis Manibus Publii Marii Stephani, Ulpia Zotice conjugii dulcissimo*. 'To the Gods *Manes* of *Publius Marius Stephanus, Ulpia Zotice* caused this Urn to be made for her most dear Husband.' *Conjugi* for *Conjugi* is often met with in these Monuments, just as *Meses* for *Menfes*. This Urn is adorned on both sides with Tripods, having a Globe over them. The Husband's Head is represented in a kind of a Medal supported by two *Genii*.
 - 7 The Urn of *Lucius Munatius Polyclitus*⁷, Freedman of *Plancia*, is distinguished not only by *Medusa's* Head between two Swans as before, but also by a Sea-horse carrying a *Cupid* on his Back amidst the Waves. We have already seen a Figure that comes near to this.
 - 8 The Urn of *Rutilius Epaphroditus*⁸, which I had drawn at *Venice*, is remarkable for the Dormouse, signifying the Soul of the Deceased. *Homer*, in his *Odyssey*, compares the Souls of those whom *Ulysses* killed in his House, whom *Mercury* conducted to Hell, to Dormice.
 - 9 The following Urn⁹ of *Titus Flavius Sedatus Antoninianus*, the Emperor's Freed-man, was made by *Publius Cornelius Jaso*, Son of the same *Titus Flavius Sedatus*, as the Inscription expresses. What is herein remarkable is, that the Father is called *Flavius*, and the Son *Cornelius*, although Names were not at all changed in the direct Lines that were called *Gens*, nor in the Branches which were called *Familia*: And that was likewise observed in Freed-man, who commonly bore their Master's Name. *Gens Cornelia*, or the *Cornelian* House, which was divided into a great number of Branches, kept always the Name *Cornelia*. The *Cornelii*, of whatsoever Family or Branch they were, bore always this Name; the *Scipio's*, the *Lentuli*, the *Cethegi* and others, were all stiled *Cornelii*, being what was properly called the Name. Particular Persons had indeed a *Prænomen*, as *Lucius*, *Publius*, *Titus*, *Caius*, *Cneius*, and the like: These *Prænomen*s distinguished particular Persons, whatsoever Family they were of: Besides this *Prænomen*, they had likewise that of the Family which was called *Cognomen*, and besides this last, they had often another that was called *Agnomen*, which was taken either from some Quality or some Action, or something else that was fortuitous, as *Sura*, *Nasica*, *Africanus*, *Asiaticus*. Thus in *Publius Cornelius Scipio Africanus*, *Publius* is the *Prænomen*, *Cornelius* the common Name of all the Family, *Scipio* is the Name of that Branch of the Family he descended from, and *Africanus* the *Agnomen*, taken from his having conquered the *Carthaginians* and other *Africans*. The Freed-men bore their Masters Names, and Freed-men's Sons their Fathers Names: Here is nevertheless *Cornelius* a Freed-man, who bears the Name of a Father made free, and called *Flavius*, the Name of another great Roman Family.
 - 10

The Marble following¹⁰ represents two fine Figures, one of *Adonias* dressed like a Matron, who lived twelve Years in happy Union with her Husband *Julius Nicanor*, as the Inscription relates, the other of *Cleobula* her Daughter dressed after the *Roman* Fashion; she is as tall here as her Mother *Adonias*, who

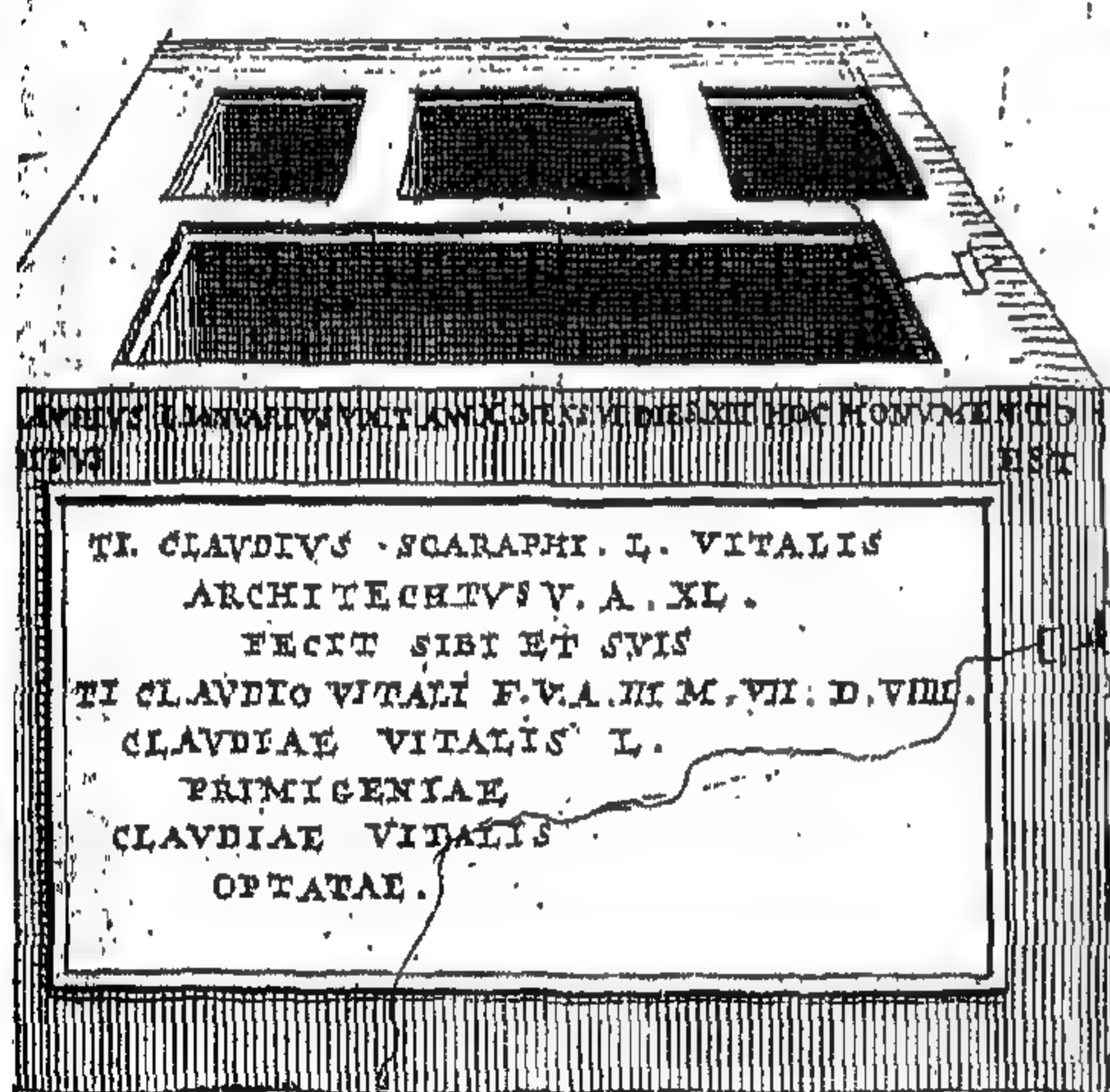




Boissard



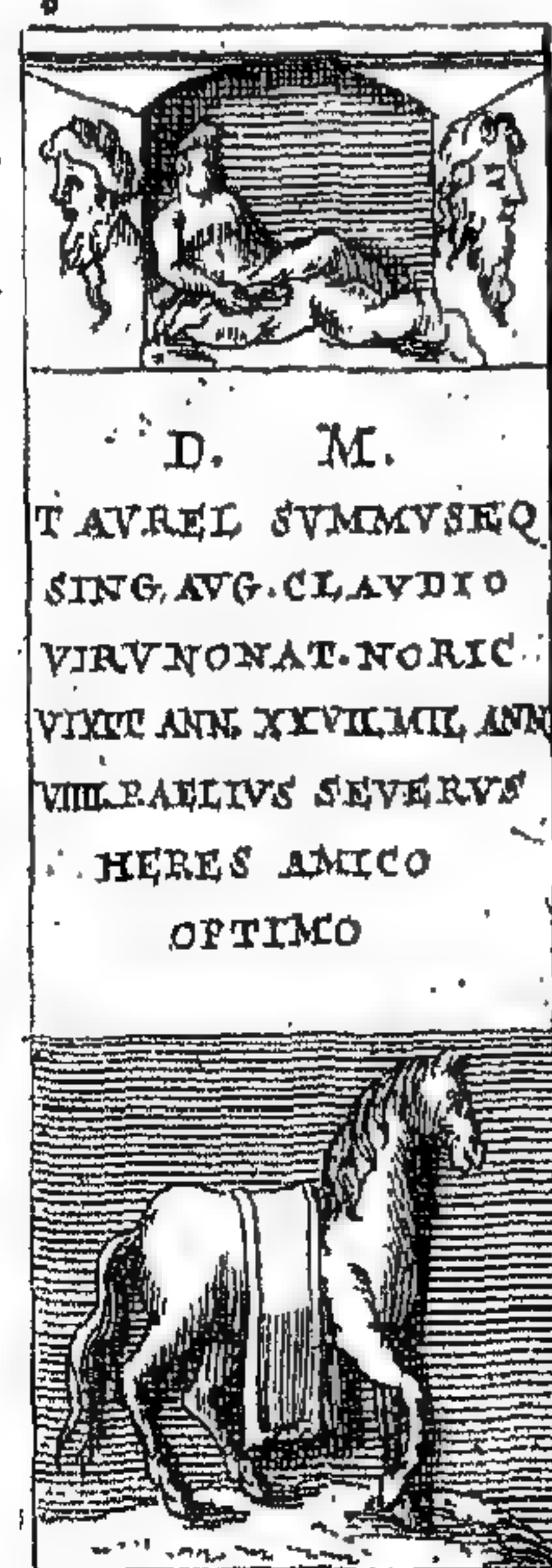
Boissard



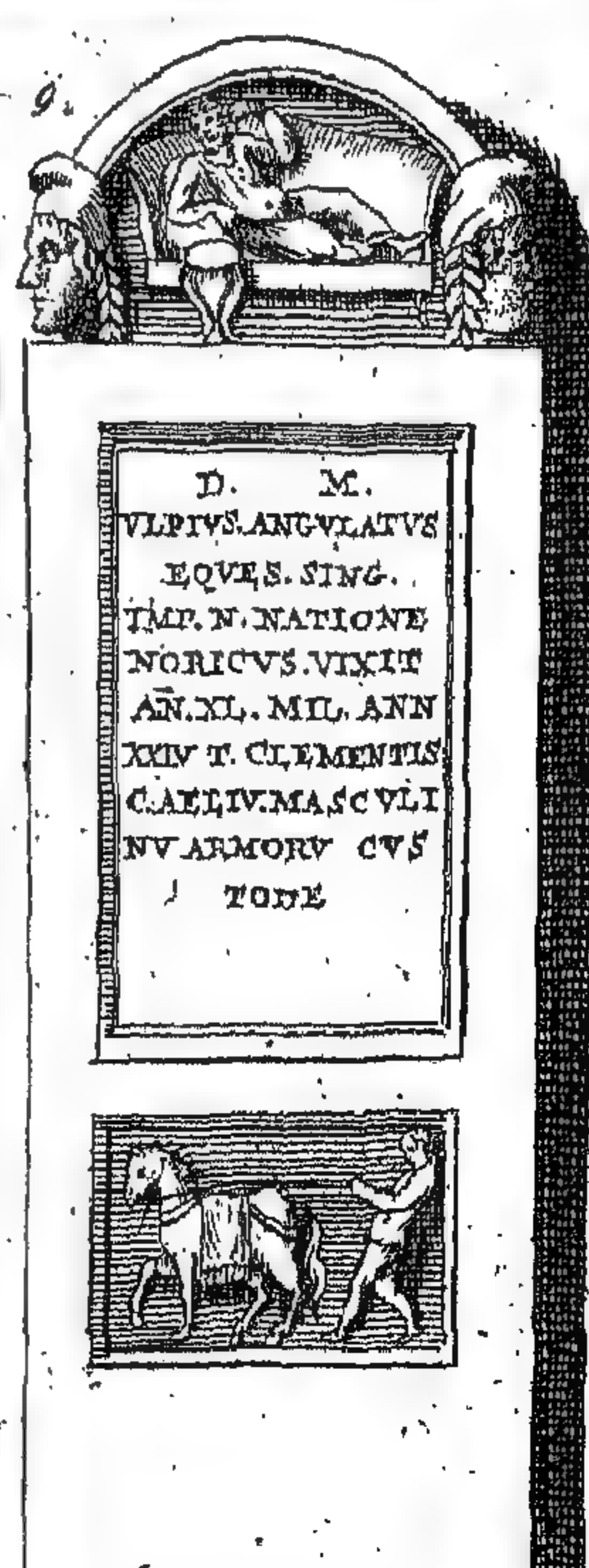
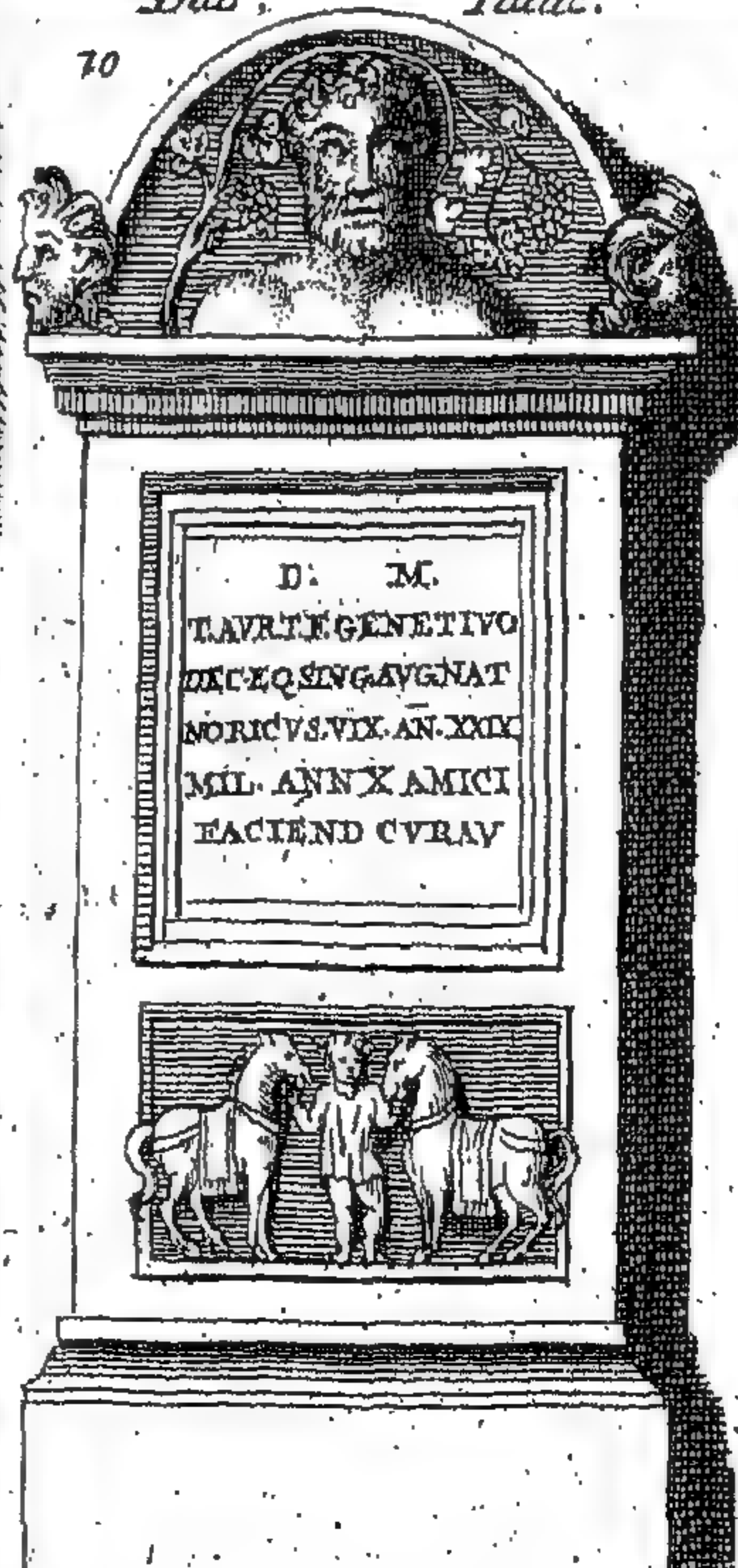
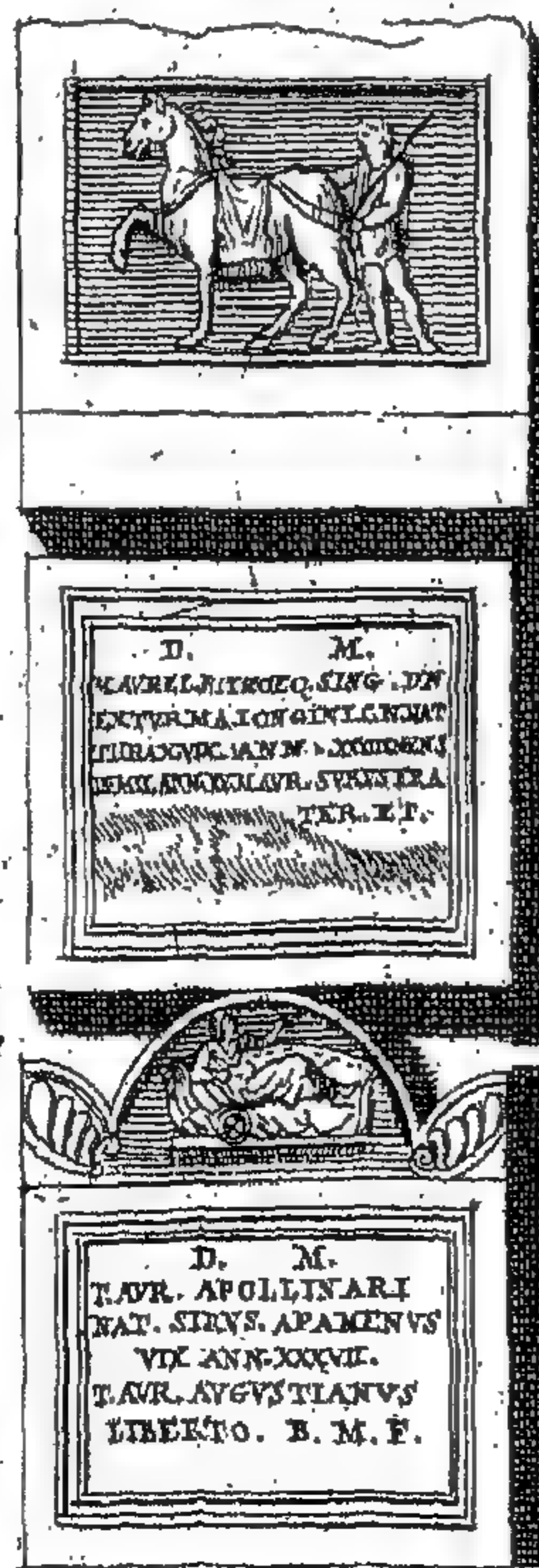
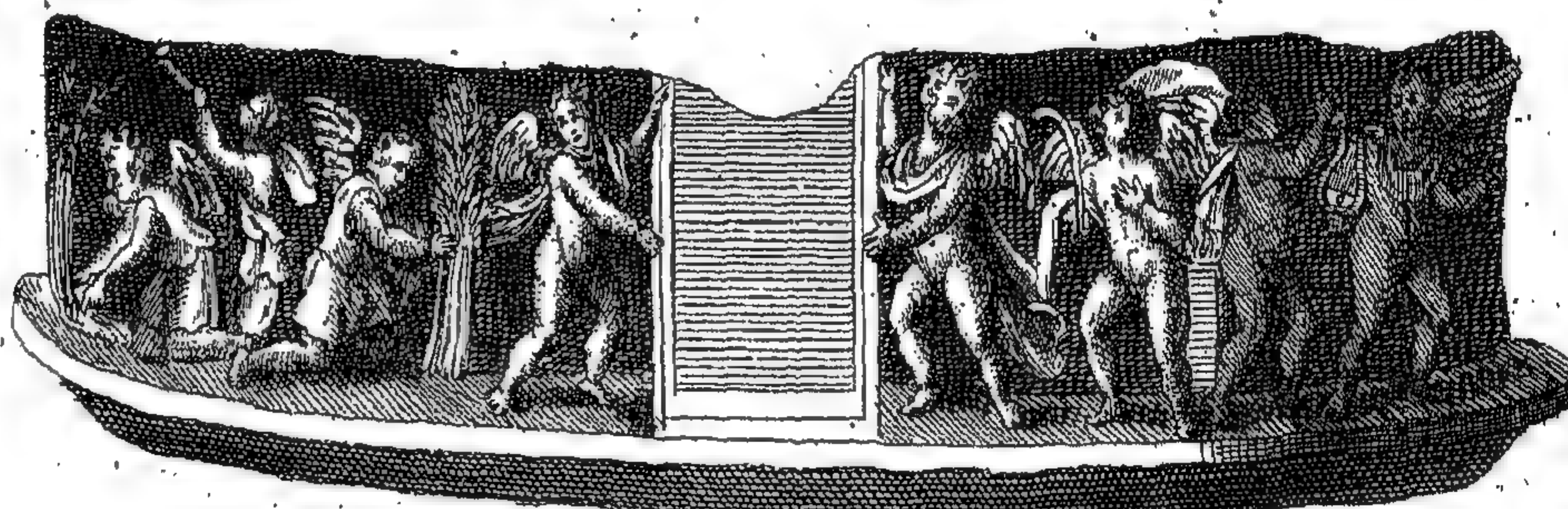
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*Diarium Italicum D. B.
de Montfaucon.*



who had notwithstanding lived only twelve Years with her Husband; but this is because the Stone was not made till several Years after *Adonias's* Death, tho' likewise we have already seen Children represented as adult Persons.

The Urn following ¹¹ is altogether plain, and has nothing worthy of Remark. The next is remarkable for its representing the Urn ¹² of a Priest of Mount *Alban*, called *Caius Nonius Ursus*: The Word *Cabesis* after *Sacerdotis*, is either corrupted, or some extraordinary proper Name. It was *C. Nonius Justinus* who made this Monument; he says that he made it *Alumno dulcissimo*, for his most dear Foster-father. Every one knows that *Alumnus* means either Foster-father or Foster-child: 'tis also meant in sepulchral Inscriptions for Son, as *M. Fabretti* proves by several Examples, (p. 351.) 'Tis probable 'tis here meant for Father; *C. Nonius Justinus* is rather the Son than the Father of *C. Nonius Ursus*, Priest of Mount *Alban*, who died aged fifty one Years, eleven Months, thirteen Days.

The Urn of *Domitia Augurina* ¹ is remarkable for the Singularity of this Woman's Head-dress, the sepulchral Inscription is this: 'To *Domitia Augurina*, XXII. Daughter of *Caius*, who lived twenty two Years, four Months, twenty two Days. *Caius Erucianus Theseus* her Husband caused this Urn to be made for his most dear Spouse conjointly with *Volusia* his Mother and *Anthemusius* his Father.' The following Urn ² has nothing very remarkable.

That of *Ogulnius Rhodo* ³ is beautified with Ornaments that have been already seen, and several times described.

II. Sometimes these Urns are double, or separated within. They were made thus, that the Ashes might not be mixed together: Such an one is that of *Caius Terentius* ⁴, which has two great square Holes, one design'd for his Wife *Tatia Tyche*, and the other for himself. He died, says the Epitaph, aged eighty five Years.

The following ⁵ with two Holes squared in like manner, was made by *Tiberius Claudius Fortunatus*, for his Wife *Claudia Zosime* and himself, the Image of his Wife is seen twice, pictured on both sides over Festoons, that hang from the Horns of two Rams and an Ox.

That which comes after ⁶ has four Holes, one great one that makes a long Square, and three other little ones. It was made by *Tiberius Claudius Vitalis*, Architect. The other Name that comes after *Claudius*, SCARAPHI. L. seems corrupted, it means *Scaraphi libertus*, Freed-man of *Scaraphus*; but 'this Name *Scaraphus* is suspected. This Architect therefore made the Urn for himself and for his. The great Hole seems to be for himself; the three others for *Tiberius Claudius Vitalis* his Son, who lived only three Years, seven Months, and nine Days, for *Claudia Primigenia*, Freed-woman of *Vitalis*, and for *Claudia Optata* his Daughter. Since that time also the Ashes of a young Boy were deposited therein as the Inscription expresses, which says that *Tiberius Claudius Januarius*, Freed-man of *Caia*, who died at the Age of ten Years, six Months and twenty two Days, was laid in this Monument. It has been already observed that the C. means *Caius*, and that when it turned the other way it signifies *Caia*. Thus C. L. is *Caii libertus*, and O L, is *Caiae libertus*, as we have already remarked.

That of *Aelius Callinicus* ⁷ has five Holes, the greatest is round, and takes up the middle of the Stone, the four others are square, and placed at the four Corners: *Publius Aelius Phoebus*, Freed-man of *Augustus*, or of the Emperor then reigning, caused this Urn to be made for his Son and himself, and without doubt for his other Sons or Descendants, although the Inscription does not express it.

C H A P. XVIII.

The Burial Place of the Horsemen, called Equites singulares.

- 8 **U**PON another sepulchral Stone ⁸ is the Epitaph of one of those Roman Troopers that were called *Equites singulares*, who fought on the Emperor's left Hand, whereas the *Pretorians* fought on his right. This Monument was found and drawn near Rome, in the way called *Lavicana*, at the Place called *Torre Pignatara*, or *Helena's Mausoleum*. As there are found in this same Place several sepulchral Inscriptions of those Troopers that were called *Singulares*, M. *Fabreti* from thence conjectures, that this was their Place of Sepulture. That which I have drawn, and give with two others of the same Troopers that were sent to me by the Learned Bishop of *Hadria*, being dug up likewise in the same place, and which I have inserted in my *Diarium Italicum*, (p. 116.) confirm M. *Fabreti's* Sentiment. On the uppermost part of the Stone is the Cavalier lying down holding a *Patera*, with which he sacrifices to the Infernal Gods. Below under the Inscription is a Horse, which instead of a Saddle, has a long piece of Cloth that hangs down on each side almost to the Ground. He died aged twenty seven
- 9 Years, after having served nine. The following ⁹ given by *Bartoli*, was called *Ulpus Angulatus*, Native of *Noricum* as the former. He died aged forty Years, after having served twenty four, which makes it appear, that in those Times very young Persons served in the War. Below is represented a Horse equipped as the former was, which a Servant holds with a Halter. He who follows,
- 10 named *Titus Aurelius Genetivus* ¹⁰, was *Decurio* of those Troopers called *Singulares*; he also was of *Noricum*, and died at the Age of twenty nine Years, after having served ten. His Bust is represented on the top of the Marble, and below is a Servant holding two Horses harnessed like the former, a Distinction that is given to his Quality of *Decurio*. The following Inscription ¹¹ is of one
- 11 of the same Troop, named M. *Aurelius*, who lived thirty three Years, three
- 12 Months, and served fifteen Years. The last of all is *Titus Aurelius Apollinaris* ¹², a Syrian of *Apamea*, who lived thirty seven Years. He is represented in his Bed, as several of the former.



B O O K III.

Containing the great Sepulchral Urns, or *Sarcophagi*; the Burial Places; the *Lacrymatory* Urns; and the *Mausoleum's*.

C H A P. I.

I. Several Tombs, or Sarcophagi. II. The Tomb of Cæcilia Metella, and another consecrated to Bona Dea. III. Another Tomb.

I. **T**HE great Tombs that were capacious enough to hold a human Body at full length, were call'd *Sarcophagi*. Of these some were four-square, or oblong, and some oval, or of a Figure whose two sides terminated in a Semi-circle. The first we here exhibit ¹³ is that which *Titus Manlius Prunicus* caus'd to be built for his Wife *Claudia Januaria*, and his Brother *Manlius Cyriacus*. The Inscription is sustain'd on both sides by two winged *Genii*, and on one side of the Urn is *Medusa's* Head. The next Urn ¹⁴ was made by *Servius Valerius Severianus* for his Son, who has here no Name, but who died at forty Years of Age. The Inscription is sustain'd by two *Genii*, after the manner of the preceding one; and under the Inscription are two other *Genii* embracing: At the Extremity of each side two larger *Genii* are extinguishing their Torches towards the Ground, which denotes the Lamp of Life to be out. At the Feet of each Genius is a Bow unbent, which signifies also the same thing. There is also on one of the sides a Head of *Medusa*, as in the preceding Urn. The next Urn ¹⁵ is very plain and simple, the Inscription of which imports, that *Caius Popilius Florus*, the Son of *Caius*, of the Tribe *Æmilia*, and *Popilia Flora* his Freed-woman, have their Ashes there deposited. What follows is remarkable for its Inscription ¹⁶, which is conceiv'd in these Terms: *Dis Manibus Cai Larinatis Attici. Quod si quis ossa ejus projecerit, aut hanc Aram abstulerit, habebit sacra Isidis illius Quieta irata.* The English of which is as follows: *To the Gods Manes of Caius Larinas Atticus. If any one shall cast out his Bones, or take away this Altar (Ara) from its place, let him incur the Displeasure of the Goddess Isis, whose Mysteries are sacred.* These sacred Mysteries of *Isis* are here denoted by the *Sistrum*, plac'd upon a kind of Wheel at one of the Extremities of the Tomb, and by a Vase with a Handle at the other: For the *Sistrum* was a sacred Instrument in the *Isiack* Mysteries, and the common Symbol of *Isis*. It has been already observ'd oftener than once, that sepulchral Urns and Tombs were sometimes call'd *Aræ* or Altars, and that, both among the *Greeks* and *Latins*. As to the Imprecations express'd against the Violators of Sepulchres, that Particular is frequently to be met with in Inscriptions, as has been already observ'd.

The following Tomb ¹⁷ or *Sarcophagus* was made, as the Inscription imports, for *Eutychus Neronianus*, the Freed-man of *Augustus*, and Physician to the *Ludus Matutinus*. This *Ludus Matutinus* was a Place, according to *Rufus* and *Victor*, in the second Region of the City: And there it was that the Gladiators, and it may be the *Roman* Youth too, exercis'd themselves for the publick Sports. By this Epitaph

therefore we learn that there was a Physician appointed for this Place of Exercise. *Eutyclus* then was the Person that caus'd this Tomb to be made for himself, his Wife *Irena* a Freed-woman, for other Freed-men and Freed-women, and for their Descendants.

18 The following Urn of *Domitia Eutychia* ¹⁸, made by *Domitius Eutyches*, for his Mother, is oval and fluted.

19 II. The Urn or Tomb of *Cecilia Metella* ¹⁹ was transported, according to *Bar-toli*, after whom we exhibit it, from the *Mausoleum* of the same *Cecilia Metella*, to the *Farnesian* Palace in the Time of Pope *Paul* III. This is also fluted as well as the last; and out of one side issues a Horse's Head, and out of the other a Colt's. We shall have Occasion hereafter to take notice of the *Mausoleum* of *Cæ-cilia Metella*, in the Chapter of *Mausoleums*. The following Urn ²⁰ is oval, and was made for *Aunia Flora*, as she had order'd in her last Will and Testament. This Urn is sacred to *bona Dea*, or the good Goddess, as these Words, *BONAI DEAI SACRUM*, plainly denote: For *Bonai Deai* is the same thing as *Bonæ Deæ*; nor is this way of Writing rare or uncommon in Monuments. A sepulchral Stone found in our Garden of *S. Germain des Prez* is thus inscrib'd, *JULIAI PAX*; where *Juliai* is put for *Julia*: The Peace also which is here wish'd to *Julia*, signifies Repose: For it was their way to wish the Deceas'd might rest in Peace.

21 III. The Urn or *Sarcophagus* ²¹ publish'd in my *Diarium Italicum*, (p. 451.) is also oval, and was made for a Man of Consular Dignity, as may be seen by the two Busto's of the same Person, one of which has on a military Habit, and the other a *Trabea*, of a Form more common in the later, than in the earlier Ages of the Empire. The Cover ²² is all full of *Genii* playing, two of which sustain a square Table for an Epitaph to have been inscrib'd upon, which however never was; but the same may be observ'd in other Monuments of this kind. And this might so come to pass from some Difference arising among the Heirs about the Matter to be inscrib'd, which hindred it until it was forgot. The Bones and Ashes of this Consular Person were found in a certain Cloth of *Amiantus* or *Asbeston*, in which the Body had been put before it was laid on the Funeral Pile, that the Ashes might not mingle with the Ashes of the Pile: For that was sometimes the Custom, as we have before observ'd, in speaking of the Ceremony of burning the Bodies.

C H A P. II.

A fine ornamented Tomb of Alexander Severus. II. A fine Bass-Relief supposed to be the Front-part of the Tomb of Faustina the younger. III. Another Tomb.

I. **O**NE of the most beautiful *Sarcophagi*, or sepulchral Tombs at *Rome*, is that of *Alexander Severus* and his Mother *Mammæa*, which was transported from the *Monte del grano*, as they call the Place, to the Capitol where it now is. Upon the Cover ¹ the Emperor is represented sitting, as is also his Mother *Mammæa* on his right Hand, and both resting their right Arm upon a Cushion. Every side of this *Sarcophagus* is full of Bass-Reliefs. On the first ² is a certain Man exhibited sitting, which some suppose to be the Emperor himself. At the other end over against this is another Man in the same Posture, and



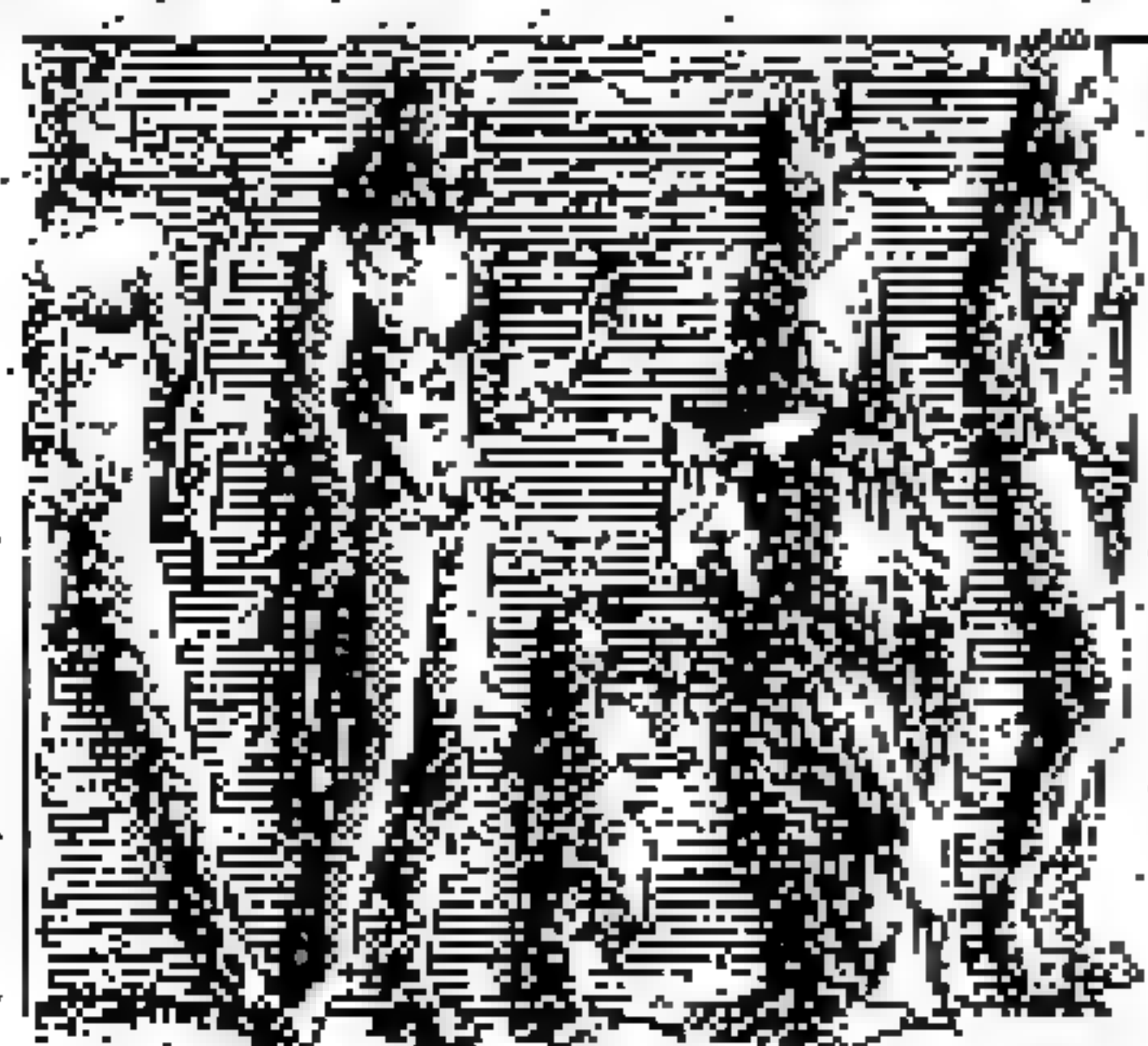
D. M
EIVNVS
SEVERIANVS
VIXIT ANNIS
II

Bonaparte

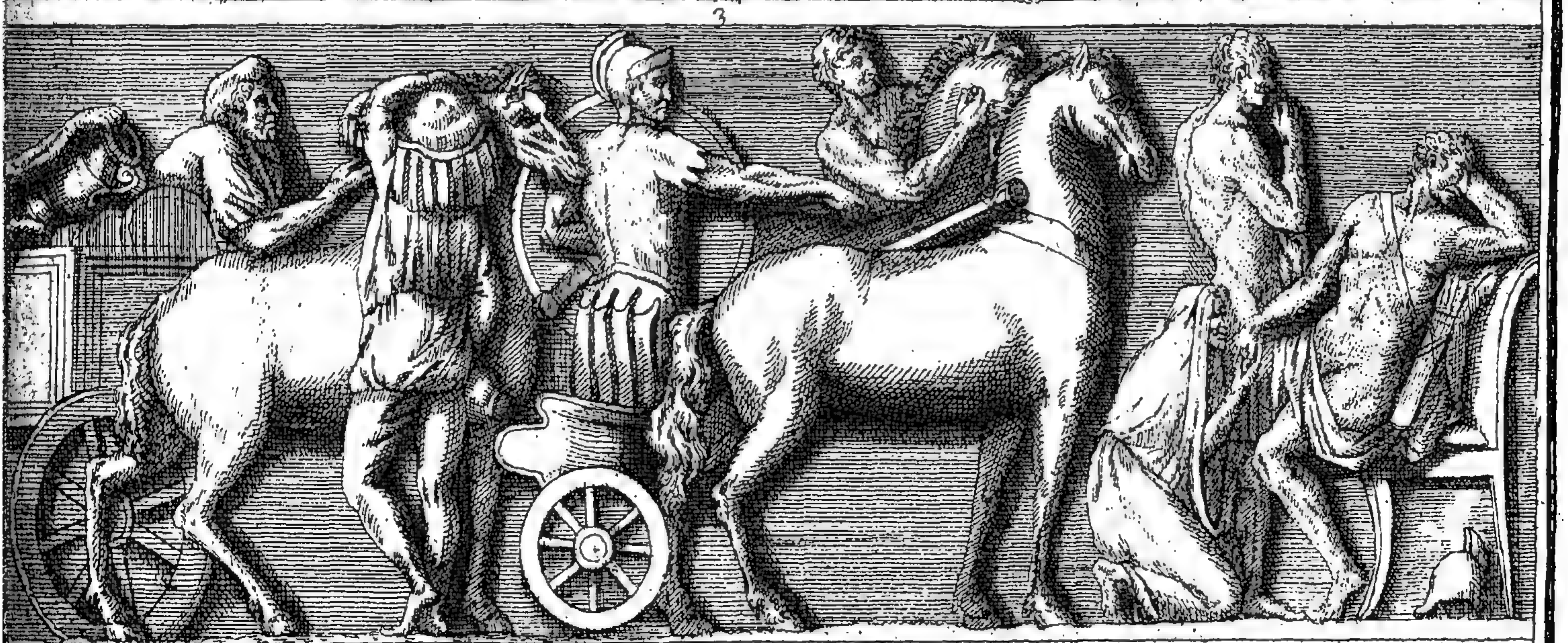


D. M. S.
MVLPIVS ROMANVS
EORVIXITANNISXVI
MENSII. DIESXVIII
MVLPIVS GEORGI
LIB. ET HERES
SARCOPHAGVM
POSVIT CASTAET
IVDO. BE. CONGIBE
NEMERENTI. FECIT

Bonaparte



Mar. Jolie.



and between these two several others, among which is a Woman who seems to mourn, and some naked Men with Helmets on their Heads leading Horses by the Bridle; all which may denote some Funeral Sports. They who imagin'd this to be the Rape of the *Sabines*, have not the least Foundation for such an Opinion. Another Face³ of this *Sarcophagus* exhibits in the first place a young Man weeping, who, I cannot help thinking, is the Emperor *Severus*, who was kill'd in the Flower of his Age; whereas the Figure upon the Cover seems to be an aged Man: We have however taken Care to represent it as it is in *Bartoli's* Plate, who was one of the most celebrated Gravers of his time, that I might publish nothing but what agreed with its Original. A Man veil'd after the manner of Sacrificers, kisses the Hand of the Emperor, and seems to comfort him. Another Man standing, seems to participate of the common Affliction, after whom comes a Chariot and two, and next to those a Man in a military Habit with a Helmet on, by which perhaps is signified the Victory obtain'd over the *Parthians*. Behind this Chariot comes another loaded with Shields and a large Vase, in the manner they are seen in Triumphs. The two lesser Sides⁴ exhibit naked Men with Helmets on, which may also denote some Funeral Sports. But of such obscure Things we only speak by Conjecture, it being no easy Matter to penetrate into the Meaning of Persons who liv'd in an Age so distant from ours.

II. We have here⁵ the Front of a beautiful *Sarcophagus*, which I publish'd in my *Diarium Italicum*. On one side of the Bass-Relief the Emperor sitting upon his Tribunal, holds up his right Hand; and about him stand the Tribunes and Soldiers, a *Signifer* carrying the Eagle, and a *Vexillifer* or Standard-Bearer. One of the chief Officers presents two Boys to the Emperor. In the middle behind the Emperor there's a large four-square Tablet to inscribe an Epitaph upon, which however was never done, as it happen'd also to many others. Under this square Tablet are four Boys that look as if they were mourning, and one side of it two great *Genii* holding a large Veil expanded, under which is the Image of a certain Empress with a Truncheon in her Hand: All which consider'd, the Image seems to agree with no other but *Marcus Aurelius*: The Head and Hair also of the Empress agree very well with *Faustina* the younger, as she is represented in certain Medals: For the learned Reader knows that her Head is differently dress'd in different Medals. The two Boys presented to the Emperor may perhaps be *Commodus* and *Annius Verus* presented to *Marcus Aurelius* before the Army. But of this one might speak with more Certainty, could the Figures be examin'd nearer at hand; which cannot be done without a Ladder, the Urn being plac'd on high upon a great Gate: I therefore leave it to those who will take the Pains to examine it nearer, to judge whether my Conjecture is good or not.

III. The following Bass-Reliefs are exhibited in the Front, and on the two lesser sides of a *Sarcophagus*⁶, and contain some Fable or History altogether unknown. The front Prospect is terminated on one side by the Figure of the Sun or of Day, and on the other by that of the Moon or Night. A Woman sitting, but seeming to fall towards the Ground, is sustain'd by another, behind whom is also another Woman with a Basket of Flowers and Fruit upon her Head, and other Women holding a large Veil expanded. On the other side are three Men, one of whom carries something that resembles a Club. What this Image signifies, I confess I know not, any more than that on the two other sides, in each of which there is a little Boy standing among other Persons, which may perhaps be the Son of the Woman for whom the *Sarcophagus* was made.

CHAP. III.

Other Sarcophagi, Bass-Reliefs, and Sepulchral Inscriptions.

FATHER *Bonanni*, in his *Museum Kircherianum*, exhibits two other Faces of Sepulchres, in the first whereof, which is that of *F. Junius Severianus* an Infant who died at two Years old, there is an Epitaph in a round Tablet sustain'd by two Sphinxes underneath, and by two *Genii* at the two Sides: On the right of the Epitaph two *Genii* are playing with a Spear, and on the left two other *Genii* hold a Helmet upon an Altar.

The other Bass-Relief is from the Sepulchre of a Roman Knight call'd *Marcus Ulpius*, who died at the Age of two and twenty Years, two Months and nineteen Days. *M. Ulpius Georgus*, the Freed-man and Heir of the Deceas'd, was the Person that made this *Sarcophagus* by Order of the Deceased's Wife, whose Name seems to be corrupted. We here see a Funeral Repast, where four Men sitting upon a *Triclinium*, of that sort call'd *Sigma*, by reason of its circular Form, are drinking together, and three Servants waiting upon them. What the three Vases turn'd upside down mean, or the Lamb upon a Basket, I cannot pretend to say.

PLATE XXIV. The following Monument was made by the Brother of *P. Vedius Diogenes*, for himself and his Wife *Vedia Felicula*, who are here represented in Busto, giving the Hand to each other. The Brother of *Diogenes* calls *Vedia Felicula*, *cognata*; whereupon we may call to mind what has been already observ'd, namely, that the Words *cognatus* and *cognata* are prov'd by *Fabreti*, from the Authority of several Inscriptions, to signify sometimes Brother and Sister-in-Law in ancient Monuments. This also appears farther from the Dialect of some certain Provinces in *France*, where the Words *Cuignat* and *Cuignade* are at this Day us'd for Brother and Sister-in-Law.

The following Marble is remarkable for the Inscription upon it, which is this: *Lucius Antistius Caii filius, Horatia tribu Sarculo Salius Albanus, idem magister Saliorum. Antistia Lucii liberta Plantia. Rufus libertus, Anthus libertus imagines de suo fecerunt patrono & patronæ pro meritis.* The meaning of which is, 'That *Lucius Antistius Sarculo*, the Son of *Caius* of the Tribe *Horatia*, one of the *Salii* of *Alba*, and Master of the *Salii*, together with *Antistia Plantia*, the Freed-woman of *Lucius*, are here interr'd; and that *Rufus* and *Anthus*, Freed-men, caus'd the Images of their Patron and Patroness to be here put up at their own Expence.' These Images are the Busto's of *Antistius* and *Antistia* in two Shells. We have already taken notice of the *Salii Albani*, or *Salii* of *Alba*, in the Beginning of the Second Volume.

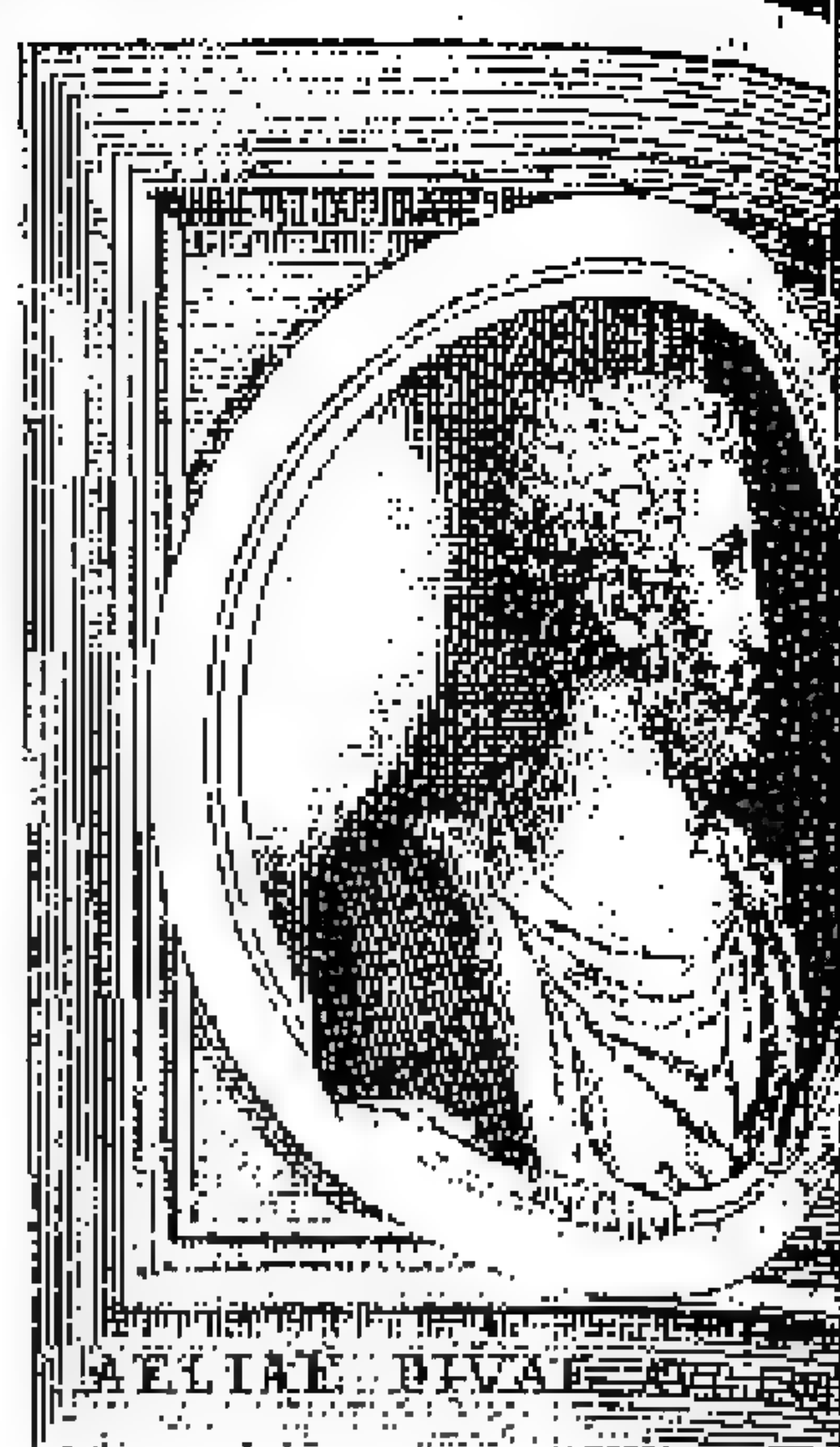
The following Tomb was made by *Epaphras*, for his Mother and Father *Menalia* and *Agathias*, who are plac'd in this Order, that is, the Mother first, in both Epitaph and Bass-Relief; in the last of which the Busto's of both are done by a very good Hand. The Mother liv'd six and thirty Years, one Month, and eight Days, and the Father five and forty Years, nine Months and one Day. The following Epitaph was made by a Man, whose Name is lost, together with a Piece of the Marble; and the Monument erected by him for himself and his Wife *Licinia Isaurica*, both whose Busto's are here represented.

The next Monument was made by *L. Cornelius Lamia* for himself and *Tycha*, who seems to have been his Wife, and for his Son *Cornelius*. Four Busto's are there represented, one of which seems to be that of *Cornelius Lamia*, another

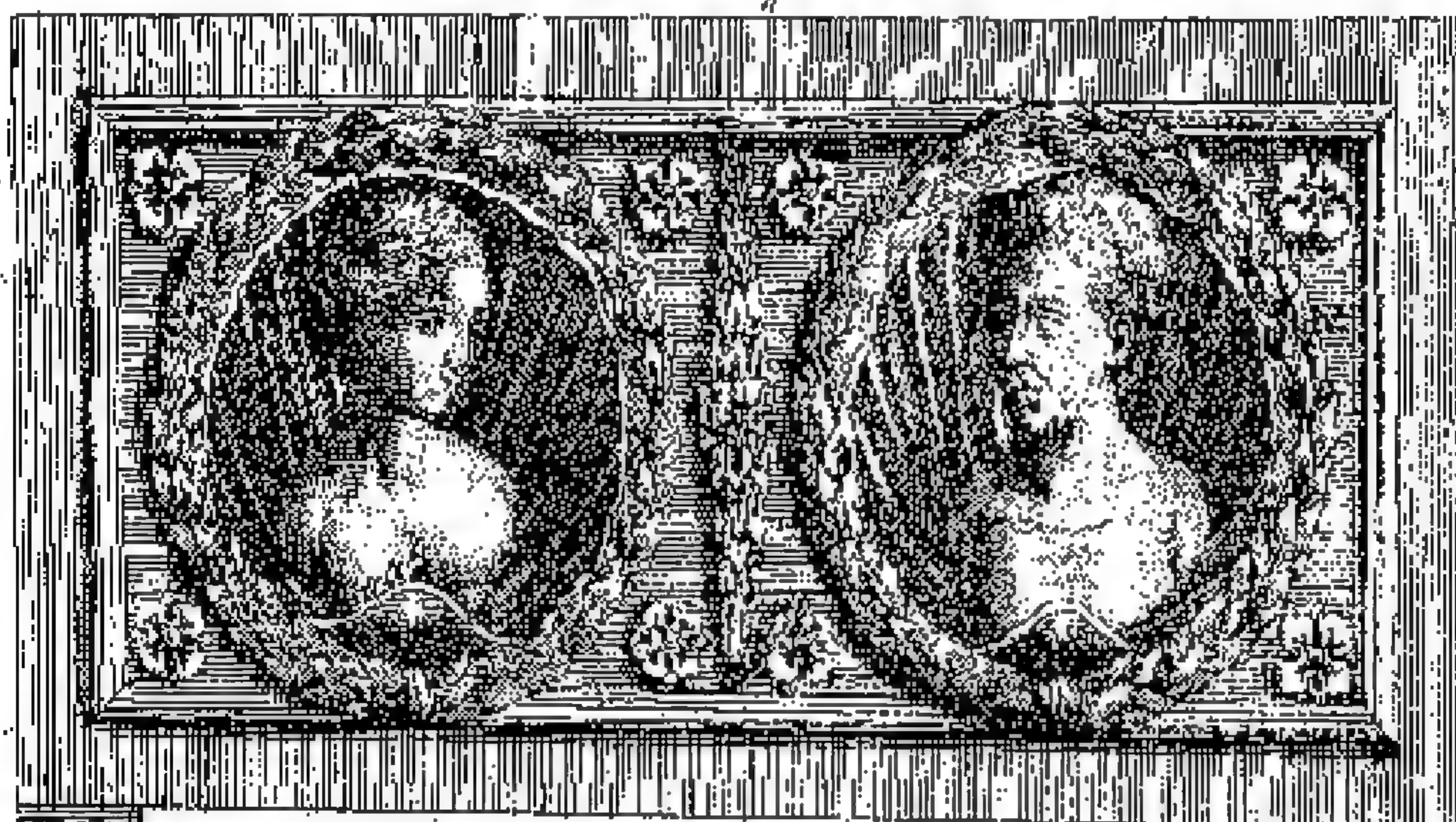


S. FECIT SIBI ET LICINIAE ISAVRICAE CONIUGI.
ATVRNINO ET LICINIAE BRASILANAE FIL.
ER. LIB. POSTERISQUE.

Bolsard



AELIAE DIVAE



I. ANTISTIVS CN. F. HOR. SARCVLO ANTISTIA
SALVS ALBANVS IDEM. MAG. SALIORVM LL. PLVTTA.
FVNT ANTHVSTILLACINES DE SVO FECERVNT PATRONO
ET PATRONAE PRO MERITIS EORVM

Bolsard

10
D. E. T. M. M. G.
A. E. T. E. R. N. A. E.
D. Y. M. A. G. H. E. T.
A. S. S. I. D. A. R. I. C.
E. R. M. A. I. S. C.
C. O. N. I. U. G. I.
E. P. O. C. C. E. T.



MINVITIO AELIANO EVOK. ET IVLIO HILARO ET
IVLIO MODESTINO IVLIA MODESTINA CONIUG.
ET FILIBVS SVIS
BENEFICENTIBVS

Bolsard

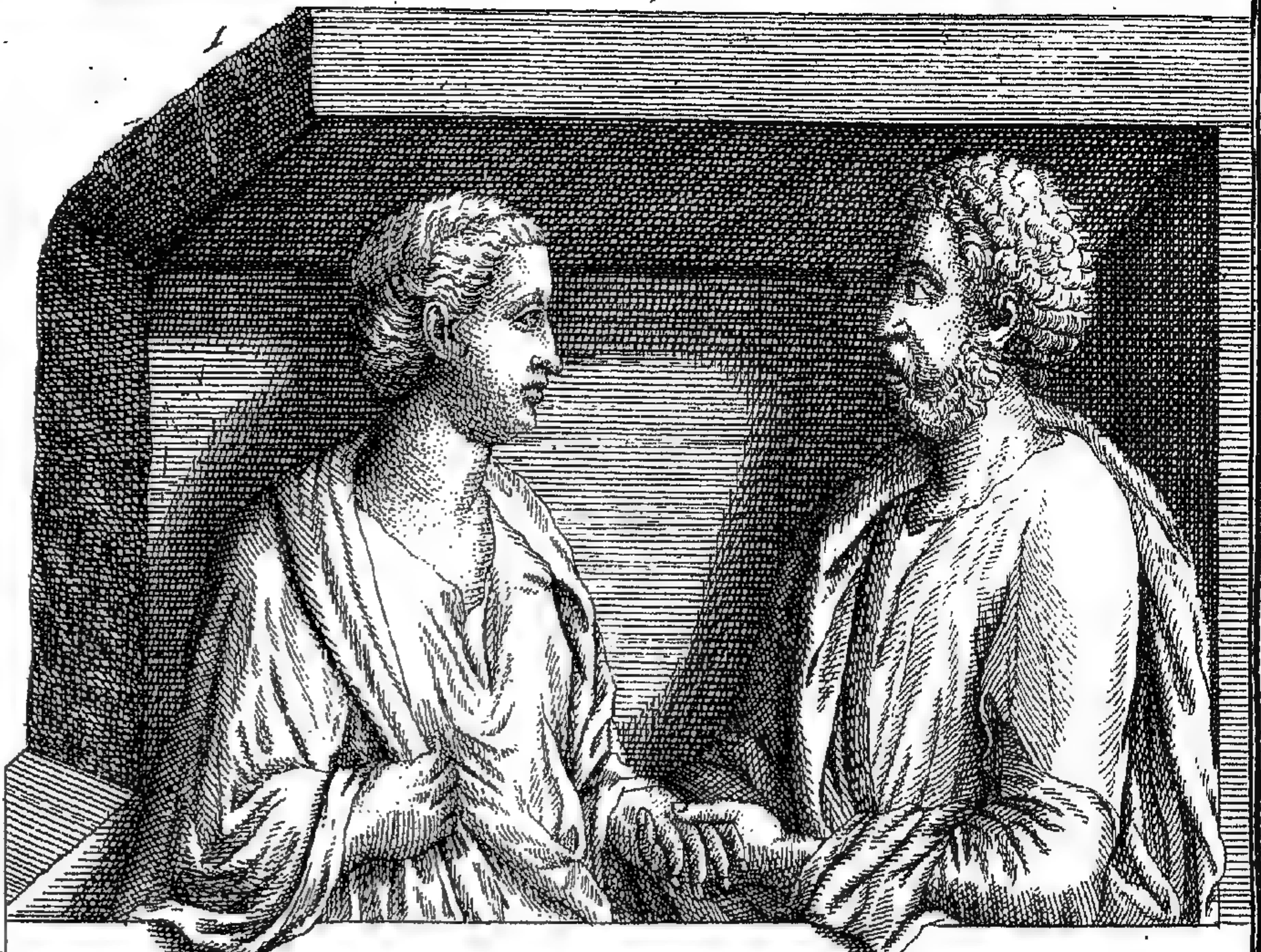


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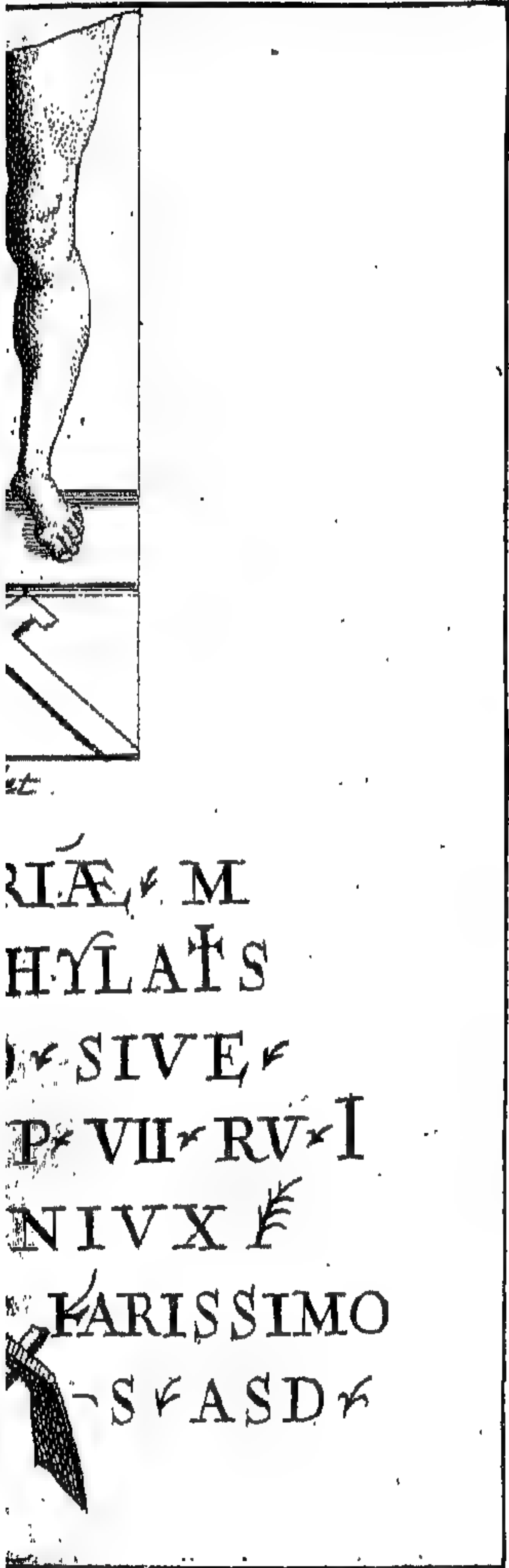
ET ATIMETO FECIT MEROPE

Boissard

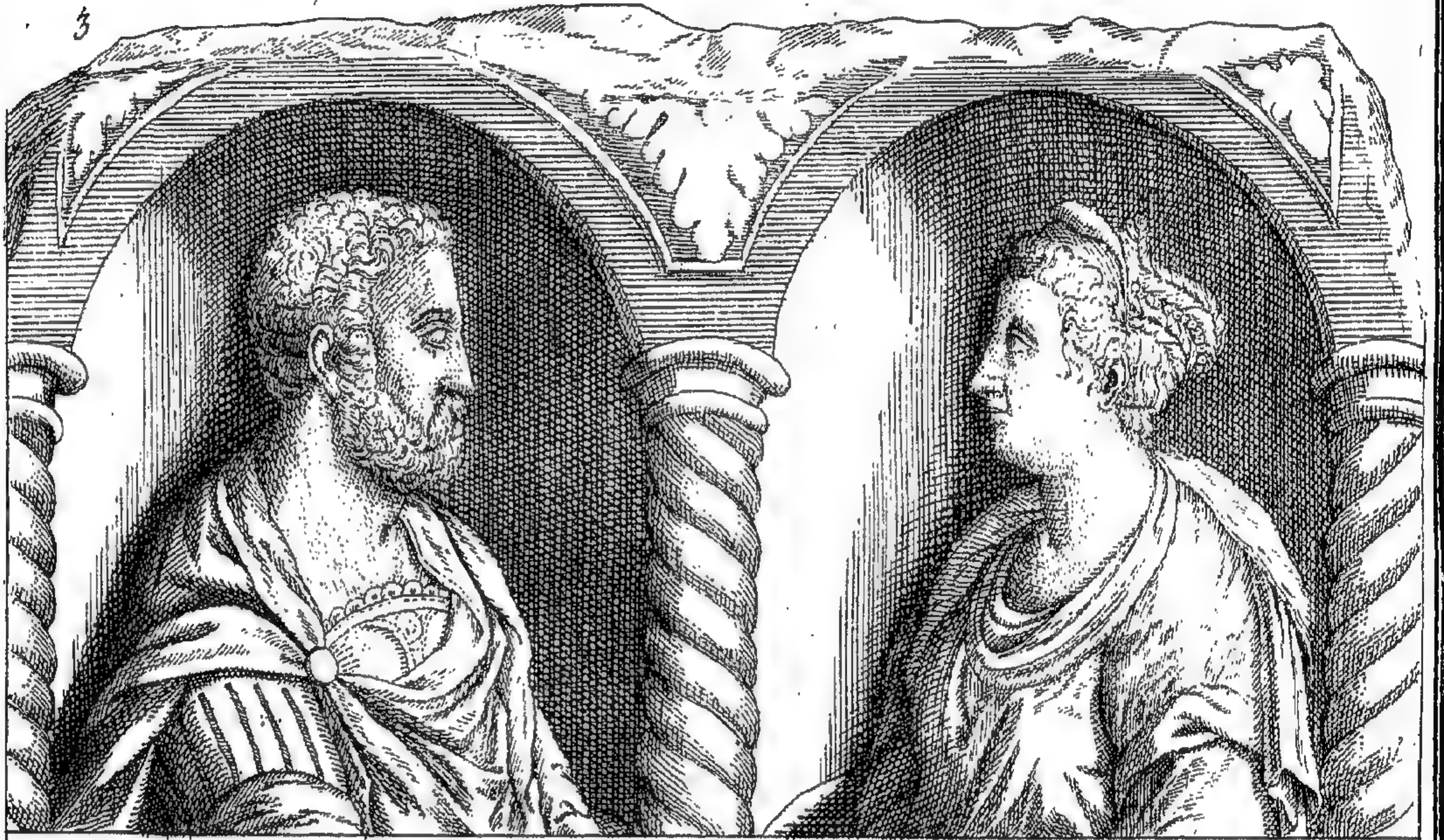


P. VEDIO DIOGENI VEDIAE FELICVLAE
FRATRI COGNATAE.

Boissard



RIAE M
HYLATIS
SIVE
P. VII. RV. I
NIVX F
PARISSIMO
S ASD



MENALIAE ET AGATHIAE
PARENTIBVS SANCTISSIMIS
EPAPHRAS
POSTREMVM PRAESTITIT OFFICIUM
BIXIT AN. XXXVI. M. I. D. IIX. B. AN. VI. M. IX. D. I.

Boissard



OSSA L. COR LAMIAE ET TYCHES
FECIT SIBI ET CORN FILIO ET SVIS
ET LIBERTIS LIBERTABVSQ. POSTERISQ.

Boissard

ther that of his Wife *Tycha*, a third of his Son, who is plac'd near to the Father, and the fourth probably the Busto of a Daughter, it being plac'd near the Mother.

Upon the following Marble 'there are five Figures exhibited, the first of which is *Minutius Ælianus, Evocatus*, which Dignity we have elsewhere taken notice of. He has on a *Paludamentum*, holds a Scroll in one Hand, and in the other a Sword. The two next are *Julius Hilarus* and *Julius Modestinus*, who wear the *Trabea*, and that sort of Vestment call'd *Orarium*, taken notice of where we treated of Habits. *Julia Modestina*, who is at the other Extremity, has a little Boy before her, probably her Son, tho' no mention is made of him in the Inscription, where there is wrote *filibus* for *filiis*. This *Minutius Ælianus* is call'd in *Gruter*, *Minutius Asellianus*.

The sepulchral Stone⁷ which follows in this Plate, exhibits, as it were in two Medals, the Busto's of *Ælia Doris* the Freed-woman of an Empress, and of *Atimetus*, which Monument was made by *Merope*. The round Urn⁸ which comes next is one of the most ornamented, and was made by *Cneius Velleius Quartus*, for his Wife *Atbania Pieris*. At the sides of the Epitaph are two *Genii* standing upon two *Cornucopia's*, and holding a large Festoon, which passing below the Inscription, leaves a space, in which a Tyger is represented devouring a Stag: Under the Festoon are two Lizards fighting, and some Birds. At the top of the Urn is a large Eagle holding a Serpent in his Talons.

CHAP. IV.

I. *The Roman manner of embalming.* II. *A remarkable Story of the Body of a young Maid found entire.* III. *Another Body of a Woman found in the Vatican.*

I. **W**HAT we have hitherto said regards not only those Urns, in which nothing but Ashes were deposited, but those large ones also in which whole Bodies were laid at their full Length, whether they were first burnt in Cloth of *Amiantus*, as we have taken notice above, or were deposited entire without burning; for both these ways of Burial we have prov'd to have been in use. But the *Romans* had also the Art of Embalming, as well as the *Egyptians*; and if the two Stories we are going to relate are true, that Art was arriv'd to greater Perfection at *Rome* than even in *Egypt*. Nor should we call in question their Truth, they being founded on such Testimony, were the Matter less extraordinary; but the Fact appears so Marvellous, especially in the first Story, that I know not whether the whole will not be look'd upon as fabulous.

II. The first Story has been related by some Authors of later Times, who tell it only upon Hear-say, and not as it was in fact: Some also place the Fact under the Pontificate of *Alexander VI*, and some again under later Popes: But we shall relate it here as it was written by a certain Author call'd *Stephanus de Infestura*, whose Account in MS is now at *Rome*, and of which there are several other Copies in several Libraries of *Italy*, and in some of *France*. This Author liv'd in the time of Pope *Sixtus IV*, *Innocent VIII*, and *Alexander VI*, and kept a Journal of what pass'd within his Observation, which Journal is written partly in *Italian*, and partly in very bad *Latin*. In this, after having taken notice of a certain Distemper that

Innocent VIII was seiz'd with, in the Month of *March* 1485, without mentioning the particular Day, he proceeds in these Terms:

‘ That same Day the Religious of *New S. Mary* had some Workmen digging
 ‘ in a piece of Ground which they have in the *Via Appia*, at about five Miles
 ‘ from the City, where they discover’d not far from the Way a Sepulchre, which
 ‘ they demolish’d to the very Foundations, and then found a large Marble Urn
 ‘ leaded, with a Cover also of Marble: This they open’d, and found therein the
 ‘ entire Body of a Woman embalm’d. She had on her Head a certain Ornament
 ‘ of Gold, together with Locks or Tresses of Gold which fell down upon her
 ‘ Forehead: Her Cheeks were also plump and sanguin, as if she had been alive.
 ‘ Her Eyes were half open, as was also her Mouth; from whence when they had
 ‘ pull’d a little her Tongue, it return’d again immediately to its place of its own
 ‘ accord. The Fingers and Nails of her Hands and Feet were all white and firm;
 ‘ and when they lifted up her Arms, they also fell down to their place as if she had
 ‘ been but just dead. They carried the Body to the Conservator’s Palace, where
 ‘ it remain’d for some time; but by reason of the Air chang’d a little blackish,
 ‘ tho’ the Flesh remain’d still in the same Condition. The Conservators plac’d it
 ‘ in the Court of the Palace near the Cistern, where it was kept in the same Urn
 ‘ it was first found in. But Pope *Innocent* order’d it to be carried out of the Ci-
 ‘ ty to some unknown Place, which accordingly was done in the Night through
 ‘ the *Pincian* Gate, and buried in a Ditch. During the time of its being at the
 ‘ Capitol, there was for some Days so great a Concourse of People, who went to
 ‘ see this wondrous Sight, that the Hucksters repair’d thither to sell their several
 ‘ Wares, insomuch that the Court of the Capitol was like a publick Market-place.
 ‘ ’Twas said that the Drugs made use of to embalm the Body, were Myrrh and
 ‘ some other Aromatics; others said they were Aloes and Turpentine, and that
 ‘ it sent forth a very strong stupifying Odour. ’Twas also thought that a great
 ‘ quantity of Gold, Silver and precious Stones was found in this Urn; and what
 ‘ helps to confirm it is, that neither the Diggers or those that had Inspection
 ‘ of the Work have ever been seen since. The Age of this young Woman was
 ‘ but twelve or thirteen, and her Beauty great beyond Expression, so that the Rea-
 ‘ der would hardly believe what might be said of it, unless he had seen it. Great
 ‘ Numbers came a great way off to see her, and some with a Design to take her
 ‘ Picture: But these did not arrive until the Body was carried away, and buried
 ‘ as above-mentioned, so that they were forc’d to return without seeing her, which
 ‘ they were very much concern’d at. The Marble Tomb in which she was found,
 ‘ is deposited in the Court of the Conservators Palace.

But though this Author pretends to relate only what happen’d in his Time and before his Face, and in the Narration is particular enough to gain him Credit; yet after all, I cannot tell whether so uncommon and unheard-of a thing will find Belief.

III. Another Fact not much unlike this occurs in *Flaminius Vacca*, publish’d in our *Diarium Italicum*, but with less Accuracy, and not so particular as this we have been relating. He tells it thus:

‘ Towards the last Years of Pope *Paul III*, there was found in the Foundations
 ‘ of St. Peter’s Church in the *Vatican* a large Tomb of red *Egyptian* Granit
 ‘ Marble, which is to be seen at this Day in the old Church of St. Peter, near the
 ‘ Altar of the *holy Face*. In this Tomb was a certain Queen interr’d, whose
 ‘ Vestments were of Gold; but who, as soon as she was expos’d to the open Air,
 ‘ lost both her Beauty and Form. There was also found with her a great num-
 ‘ ber of Pearls and Jewels, which Pope *Paul III* made use of to put in a Crown.
 ‘ D. *John Alberini* had then the Care and Inspection of all these Things, was pre-
 ‘ sent

‘ sent at the Discovery, and kept some of these Pearls for himself, which Time
 ‘ however had defac’d and spoil’d, so that they peel’d and came asunder like Onions.
 ‘ All this I learnt from my Father, who was a particular Friend of *Alberini’s*, and
 ‘ who had the Story from him.

This Woman they call a Queen, but without the least Proof that she was so, there being no Inscription to intimate any such thing. She might therefore as well have been the Wife or Daughter of some Senator: For some of these might vie with Kings and Queens in Riches and Grandeur; such as *Lucullus*, *Crassus*, and a great many others in the time of the Emperors: Besides, *Seneca* also tells us, that the Luxury of *Rome* was so great, that the Ear-Rings of certain Women were sometimes worth two or three Patrimonies.

C H A P. V.

I. Sepulchres dedicated or consecrated sub Ascia, under the Ax. II. The Epitaph of Hylas explained. III. Why Tombs were dedicated under an Ax.

I. **T**IS now time to speak of a Particularity observable in certain ancient Tombs, especially on the side of *Lions*, and in the neighbouring Provinces, *Dauphine*, *Savoy*, *Piedmont* and *Languedoc*; nay even in *Boulogne* the like has been found, and among the *Roman* Monuments one, and another at *Maience*. In these Sepulchres then there’s a certain kind of Hatchet or *Ascia* represented with this Inscription, *Sub Ascia dedicavit*, sometimes thus written at length, and sometimes with the first Letters only, *S. A. S. D.* There are also some Monuments where the Hatchet is exhibited without any Inscription; such is that of *Rome* above-mention’d, and that of *Langres*, which seems to have been the top of a Tomb, and where there is the Figure of a Man in half Relief. This upper 9 part of a Tomb is broken, and there remains nothing but the Legs and Thighs of a Man, and under these the Figure of a Hatchet, which differs something from the rest as to Form; but that’s not extraordinary, there being a very great Variety observable in the shape of these *Asciae*; so that this may as well be taken into the number, as others of the same Fashion almost.

II. These Hatchets are found upon a great number of Monuments, which it would be too long to relate: I shall therefore content my self with exhibiting one of these lately discover’d with its Inscription, in the explaining of which many learned Men have labour’d, whose Explications are to be found in the Journals of the Learned. Without rejecting therefore any of their Opinions touching this ruinous Piece of Antiquity, I shall proceed to give the Publick my own Conjectures upon the several Parts of it. The Inscription ¹⁰ is disposed in this Plate as it is in the Original, and I think ought thus to be read: *Dis Manibus & memoriae aeternae Hylati suo dymachero sive assidario. Pugnavit septies, rude donatus semel. Ermais conjux conjugi karissimo poni curavit, & sub Ascia dedicavit.* The Meaning of which is this: ‘ To the Gods *Manes*, and to eternal Memory. *Ermais* ‘ caus’d this Epitaph to be inscrib’d to her most dear Husband *Hylas*, who used to ‘ fight with two Swords riding in a Chariot. He fought seven times, and once ‘ had the *Rudus* presented to him as a Mark of Honour. This Monument she also ‘ erected, and dedicated *sub Ascia*.’ ’Tis to be observ’d that the Hatchet is represented among the last Words of the Inscription. As to the Word *Hylati*, I doubt not but that it ought so to be read, and that the Figure of a Cross † stands there

there for T I. For so we find it in the second Volume in the Word NEPTIS. And that the following Letter S. stands for *Suo*, is more than probable, it being a very common Form of Writing in Epitaphs.

Then as to the Words *Dimachæro sive Assidario*, we find in other Inscriptions instead thereof, *Essedarius Dimachærus*, so that there's no doubt but that *Assidarius* is put here for *Essedarius*. They also who are conversant in Inscriptions, are not unacquainted with these Changes of Vowels, there being nothing more common. Thus we find *Neptinus* for *Neptunus*, and in this place *Dymachærus* with a y instead of an i. The *Essedarius Dimachærus* then was one who fought with two Swords at the publick Sports at the same time as he drove a Chariot; and thence it is that he was taken into the number of Gladiators. P. VII. signifies, if I mistake not, that he fought seven times, *pugnavit septies*; and R. V. I. that he had once the Honour of being presented with the *Rudis*, *rude donatus semel*; which Reading, by the way though, I do not pretend to warrant. 'Twas the Custom, however, when Gladiators behav'd themselves gallantly, to present them with a Wand, call'd by them *Rudis*, as a Token that they were from thenceforward discharg'd from all Combats at publick Sports; so that if ever they engag'd afterwards, it was voluntarily and without Compulsion. But how cruel and bloody soever these publick Combats were, yet many who had receiv'd the *Rudis* were hardy enough to enter the Lifts again. At the bottom of the Inscription, by the Words *Ermaïs conjux conjugi karissimo poni curavit, & sub Ascia dedicavit*, we see the Picture of an Ax or Hatchet plainly expressed.

III. The Question why an Instrument of this kind should be represented on Monuments, and why Sepulchres should thus be dedicated *sub Ascia*, under the Hatchet, is not easily answer'd, nor do I see that any Reason can be assign'd for such a Custom. A Law of the twelve Tables indeed takes some notice of the *Ascia*, where it forbids the polishing of the Wood for the Funeral Pile with it, *Rogum ascia ne polito*. But besides that these Laws, as every Body knows, were not always observ'd, I do not see that this contributes any thing at all towards the Explanation of this Custom. But how difficult soever it be to find the Meaning of it, a great many have nevertheless attempted it, tho' I think without Success, none having yet hit upon't. Among the rest was M. Chorier, whose Opinion of the Matter, tho' approv'd by *Spon*, is yet by every Body else exploded. M. Chorier, says that Author, who has given us a Description of the Antiquities of *Vienne*, has very ingeniously explain'd this Difficulty: The Word *σκιά*, says he, in Greek, signifies a Shadow; from whence the Word *ἄσκια* is form'd, in Latin, *Ascia*, signifying a Place where there's no Shadow, it being customary to bury the Dead in dark Places, or Places where there was no Shadow.

Fabreti is of Opinion that the *Ascia* exhibited in these Monuments, was not an Instrument for cutting or polishing of Wood, but for smoothing of Brick Buildings; and that it was only us'd by People of middle Rank, who had none but Brick Sepulchres, and therefore represented the Instrument they made use of in the finishing of them, thus expressing themselves that they had dedicated the Monument *sub Ascia*, under the Hatchet. But this Opinion cannot be proved true, because it is manifest that a great many of these Monuments are built of Stone, and not of Brick. 'Tis therefore trifling to advance such Conjectures. In short, among all the Explications that I have seen, there's not one satisfactory: Nor indeed do I think any such will ever be hit upon, until we have more Light afforded us from some new discover'd Inscription.

C H A P. VI.

I. Spaces of Ground for the Burial of Families or particular Persons specified in Epitaphs. II. A Discovery of Sepulchres, and a large Piece of Ground set apart for the Burial of the Cæsennian Family. III. A Freed-man styled a Roman Knight, Pontifex, and Scribe of the Ediles, in an Epitaph. IV. Observations on the Dimensions of the Burial Places.

I. THE Sepulchres of the Ancients were for the most part near the High-way side, where each Family had a certain Spot of Ground allotted it, either four-square or oblong. It was also often specified in the Inscriptions what Quantity of Ground was assign'd to such or such a Family: To this purpose we find the following Inscription:

L. AEMILII L. F.
IN. FRON. PED.
XIX. IN. AGR.
PED. XX.

Which ought to be thus read: *Lucii Æmiliii Lucii Filii in fronte pedes octodecim, in agro pedes viginti*: That is, that the Burial-place of *Lucius Æmilius* was eighteen Foot in front, and twenty Foot in *Agro*, or twenty Foot deep: For the Front is here taken for that side that look'd towards the High-way, and the other for the Measure from thence backward; so that this Place for Sepulture was oblong. Sometimes also the Space was four-square, as the Burial-place, for instance, of *M. Flavius*, the Inscription whereof, publish'd by *Fabretti*, ends in these Words; *in fronte & in agro pedes quadrati sedecim*; that is, in Front and Depth sixteen Foot. But of Inscriptions of this kind there's an infinite number to be met with, some mentioning four, some six, some ten, some twenty, and some forty Foot, more or less.

II. The largest Piece of Ground for a Burying-place I have yet seen, is that of the *Cæsennian* Family discover'd in the *Portus Romanus* in the Year 1699, when I was at *Rome*. This Discovery being very considerable, and affording a good deal of Light into the manner of Sepulture among the Ancients, I thought it not improper to give a Description of it here, as I had it from *M. de Serte*, the Cardinal of *Bouillon's* Gentleman, by whose Order, and in whose Presence this Discovery was made. In a certain subterraneous Vault therefore or *Hypogæum*, there were found two large Marble Statues, the one of a Senator, as the Habit denoted, and the other of his Wife, who was habited in the *Roman* Manner, and had two Gold Pendants at her Ears, in one of which was the Figure of *Jupiter*, and in the other that of *Juno*. There was also in the same Place the Statue of a little Boy, their Son; likewise two round Marble Urns a Foot and a half high, adorn'd with Foliage. In the same Place were found four-squar'd Urns and Epitaphs, all which related to the *Cæsennian* Family. I here present my Reader with the Description of both the Urns, and the Epitaphs. One of these was a Foot and a half broad, and something more in height: On each side was a Genius with a lighted Torch, and between these two was the following Inscription:

D. M.
 CAEENNIA NY
 MPHICE CAEENNIO
 ITALICO FILIO B. M.
 FECIT QUI VIX. AN.
 XXVII. M. VI. D. XXVIII.

That is; *Cæsennia Nymphice Cæsennio Italico filio bene merenti fecit, qui vixit annos viginti septem, menses sex, dies viginti octo.* In English thus: 'Cæsennia Nymphice caus'd this Urn to be made for her Son Cæsennius Italicus, who liv'd seven and twenty Years, six Months and twenty eight Days.' Another of these Sepulchres was a Marble *Sarcophagus* of nine Palms, which is something less than seven Roman Feet, on one side of which was a *Patera*, and on the other a Vase, with Festoons hanging from two Bulls Heads, as is usual, and of which we have already seen many Examples. The Sepulchral Inscription is as follows:

D. M.
 CAEENNIAE. GALENES
 M. D.
 ITALICUS F.

That is, *Dis Manibus Cæsenniae Galenes, matris dulcissimæ, vel dignissimæ Italicus fecit.* Another of these Sepulchres was also Marble, its Length ten Palms or seven Foot, and its Height three Palms or a Foot and a half. The Inscription upon it is as follows:

D. M.
 L. FABRICI. L. F. PAL
 CAEENNI. GALLI. EQ. ROM
 PONTIF. L. L. SCRIB. AEDILIC.
 OMNIBUS. HONOR. IN. COST. F.
 ITALICUS P. DIGNISSIMO.

That is; *Dis Manibus Lucii Fabricii Lucii filii, Palatinæ (tribu) Cæsennii Galli Equitis Romani, Pontificis, Lucii Liberti, scribæ Aedilicii, omnibus honorati: in costa fecit Italicus patri dignissimo.* In English thus: 'To the Gods Manes of Lucius Fabricius Cæsennius Gallus, the Son of Lucius of the Palatine Tribe, a Roman Knight, Pontif, Freed-man of Lucius, Scribe to the Aediles, honour'd by every one. Italicus caus'd this Monument to be erected (in costa) for his most worthy Father.'

III. This Epitaph has something extraordinary in it: For here we find a Freed-man honour'd with the Dignity of a Roman Knight, Pontif and Scribe to the Aediles; all eminent Qualities, and hardly, I believe, to be found any where else given to a Freed-man. M. Fabretti is of Opinion, that a Freed-man could never come at the Honour of being made Scribe to the Aediles, much less of a Roman Knight; but least of all surely of being Pontif: But he never had seen this Epitaph, it being not discover'd until about the time of his Death, which says plainly and positively that a Freed-man was honour'd with all these. Other Inscriptions also may perhaps appear to give farther Confirmation to the thing. The Words *in costa fecit*

fecit signify in all Probability, that *Italicus* built this Monument on one side of that great Burying-place encompass'd with a Wall that belong'd to the *Cæsennian* Family, which Burying-place was one of the largest we find any mention of in these Inscriptions. I do not remember I ever met with this Expression elsewhere; nor does *Fabreti*, that learned Antiquary, seem to have seen any thing like it. He produces indeed one Inscription with these Words: *In fronte pedes XXXVII. à tergo coxæ supra pedes XXVII. intra coxam pedes XXXVII.* Whereupon he proves that the Word *coxæ* is there taken for an Angle of the Ground that was design'd for a Burying-place, and supports it with the Authority of *Siculus Flaccus*, who understands the Word in the same Sense. *In costa* therefore seems to signify the side of the *Cæsennian* Burying-place.

The next Urn was cover'd with a Marble Tablet, and was thus inscrib'd:

D. M.
L. CAEENNII
CRESCENTIS
MEDICI. Q. VIX. AN.
XXX.

Which Inscription we read thus: *Dis Manibus Lucii Cæsennii Crescentis Medici, qui vixit annis triginta.*

Another Urn of the same Family has the following Inscription:

DIS
MANIBUS
CAEENNIAE
EROTIDIS
A. CAEENNIIUS
HERMA
ARAM. ET. STATUAS. FECIT
SIBI. ET. CONJUGI. SUAE. DE. SE
BENEMERENTI.

In *English* thus: *To the Gods Manes of Cæsennia Erotis. Aulus Cæsennius Herma made this Altar and these Statues for himself and his dear Wife. Another Urn belonging to the same Family, is only thus inscrib'd:*

A. CAEENNIO
HERMAE.

The next however is the largest Inscription that belongs to this Family, and informs us of the whole Extent of this Burying-place: It runs thus:

A. CAEENNIIUS. GALLI
HERMA
A. CAEENNIIUS. ITALICUS
CAEENNIA. L.L. EROTIS. UXOR
FECERUNT. SIBI
LIB. LIBERT. POSTERISQ. EORUM
SEPULCHRUM. MACEREIS. CIRCUMCLUSUM
IN. FR. P.CCC. IN. AGRO. P. XCVI.
Q. F. JUG.

Which

Which Inscription, I think, ought thus to be read: *Aulus Cæsennius Galli Herma, Aulus Cæsennius Italicus, Cæsennia Lucii liberta Erotis fecerunt sibi, libertis, libertabus, posterisque eorum, sepulcrum macereis circumclusum. In fronte pedes trecentos, in agro pedes nonaginta sex, qui faciunt iugerum.* In English thus: 'Aulus Cæsennius Herma, the Son of Gallus, Aulus Cæsennius Italicus, and Cæsennia Erotis, the Freed-woman of Lucius, made for themselves, their Freed-men, Freed-women, and their Posterity, a Burying-place wall'd about of three hundred Foot in front, and ninety seven Foot deep, which makes an Acre.

IV. We find no such large Burying-places about the City of Rome for a single Family, as this last, where by reason of the great number of Sepulchres, the Ground was probably dearer: For this was distant from Rome about three Leagues. And now it comes into my Mind, that the Piece of Ground wall'd about, and taken notice of in the twelfth Chapter of the first Book of this Volume, thought by Spon and Fabreti to be an *Ustrinum*, but by me disapprov'd of, was a large Burying-place, such a one as this of the *Cæsennian* Family: For it was inclosed like this with Walls, and on one side fac'd the High-way, and on the other the neighbouring Fields like this; but with this Difference, that the Burying-place in the *via Appia* was broader on that side next the Fields, than on that which fronted the High-way, that is, it was more in Depth than in Front; the Reason of which was, that there were more Burying-places upon the *via Appia* than elsewhere, all which terminated upon it. The Ground therefore being upon this account dearer, the Fronts of the Places for Sepulture were by consequence less; whereas on the contrary, the Ground about the *Portus Romanus* having not so many Sepulchres, might be purchas'd on easier Terms, so that they could better afford to extend the Fronts farther on the High-way.

The Expression *in costa* taken notice of above in the grand Inscription belonging to the *Cæsennian* Family, signifies in all Probability one of the two Sides of 96 Foot; which sort of Measures are found differently express'd in different Inscriptions. Thus in one we read *latum pedes quatuor, altum pedes octo*, four Foot broad, and eight Foot long; where the Breadth is taken for that side fronting the Road, and the Length for what we call the Depth. Sometimes however we meet with Inscriptions where the Length is taken for the Side that fronts the High-way, as *in agro pedes sex in longo pedes octo*, six Foot deep and eight Foot long. In others again it is read *in fronte pedes XVI. introfus p. X.* sixteen Foot in front, and ten Foot within, *introfus* being put there for *introfusus*. Another Inscription determines the front Limits by the Monuments on each side of it; *In fronte inter Monumentum Titi Rustici & Lucii Gellii, in agro pedes duodecim.* The Front between the Monuments of *Titus Rusticus* and *Lucius Gellius*, and the Depth twelve Foot. The Measure of the Front is not here put down, it being sufficient to have set down the Limits on each side: For these Measures were only so put down to prevent one Man's encroaching upon another's Burying-ground. The Examples produc'd above, evidently prove that the Fronts of these Places for Sepulture were those Sides that fac'd the High-way: But we have here another Inscription which expressly says so:

SEX. POMPEI. AGATHONIS. PATRONI.
ET. SEX. POMPEI. MARTIALIS
SEX. POMPEIUS. EUTYCHUS. L.
PATRONO MERENTI
AREA. COMPARATA. FECIT
ET. SIBI. POSTERISQUE. SUIS
IN. FRONTE. AD. MONUMENTUM. M. LI
CINI. ALEXANDRI. P. XII. ET. POST
IDEM. MONUMENTUM. P. XII.
IN. AGRO. A. VIA. P. XXIX. S.

The Meaning of which in *English* is, ‘ That *Sextus Pompeius Eutychus*, a Freed-man, purchas’d a Burying-place of his Master *Sextus Pompeius Agatho*, and of *Sextus Pompeius Martialis*, both for himself and his Descendants; and that this Place was twelve Foot fronting the Road as far as to the Monument of *Marcus Licinius Alexander*, and twelve Foot yet beyond that Monument in front, and eight and twenty Foot and a half deep, measuring from the High-way to the Fields.’ By this we see that the Burying-place of *Sextus Pompeius* inclos’d that of *Marcus Licinius Alexander* within it.

C H A P. VII.

Lacrymatory Urns placed in the Tombs.

WE took notice in the Beginning of this Volume, that the Ancients hired Mourners to solemnize the Funerals of their Relations; and that these Mourners had Tears so at Command, that they shed them more plentifully than those that were afflicted with real Grief. These Tears they us’d to preserve in Glafs or earthen Urns: Nor is it to be doubted, but that the Tears of Relations were likewise so preserv’d, and that preferably to those of Hirelings: For it was customary for Relations not only to mourn and lament at the Funeral of the Deceas’d, but also at other times to shed Tears among the Ashes. Thus we have seen above *Popilia* entreating her Husband to come frequently and shed a few Tears over her Tomb.

To the end also that the Tears thus shed might mix with the Ashes of the Deceased, they very often left a Hole in the middle of the Cover of the Urn, the Form of which Holes *M. Fabretti* has given us, as they are found in a great number of sepulchral Monuments. In one of *Gruter’s* Inscriptions, *Rusticella Citheris* thus addresses her Husband:

*Quandocumque levis tellus mea conteget ossa,
Incisum & duro nomen erit lapide.
Quod si forte tibi fuerit fatorum cura meorum,
Ne grave sit tumulum visere sæpe meum.
Et quicumque tuis umor (sic) labetur ocellis,
Protinus inde meos defluat in cineres.*

In *English* thus: ‘ Whenever my Bones are cover’d with light Earth, and at rest under a Tomb-stone, think it not troublesome to come now and then to visit my Grave; where the Tears you shall shed will quickly mingle with my Ashes.

But besides this, they us’d to put into cinerary Urns certain little Glafs or Earthen Viols, found in so great number in Sepulchres, that all the Cabinets of *Europe* have some of them: Nor did they think it enough to put their Tears and those of the hired Mourners into these Viols, but they also put in Aromatick Spices, and mix’d them with the Tears, as we learn from an Inscription, which take as follows:

C. LAELIO. C. F. IV.
MAGNA. OMNIUM. EXPECTATIONE
GENITO.
ET. DECIMO. OCTAVO. AETATIS
ANNO
AB. IMMANI. ATROPO. E. VITA

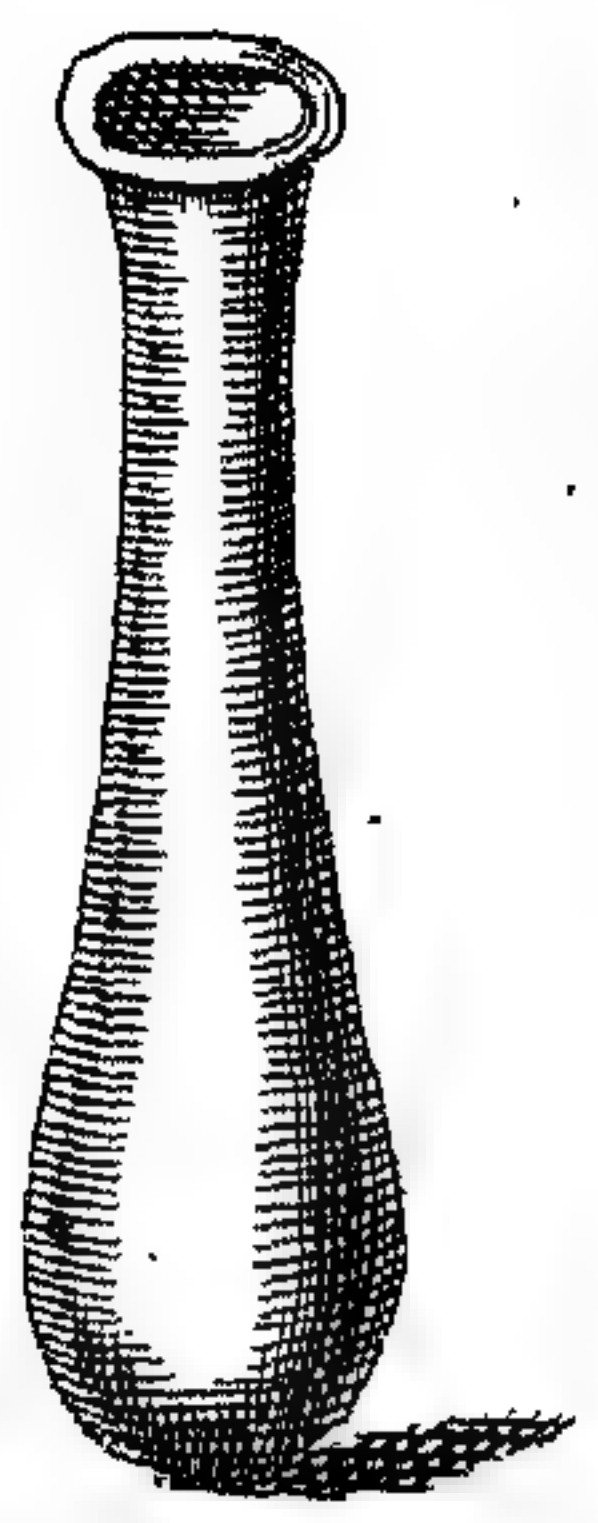
RECISO
FUSCA. MATER.
AD. LUCTUM. ET. GEMITUM. RELICTA
CUM. LACHRIMIS. ET. OPOBALSA
MO. UDUM.

That is, *Caio Lælio Caii filio Ju. magna omnium expectatione genito, & decimo octavo ætatis anno ab immensi Atropo e vita reciso, Fusca mater, ad luctum & gemitum relictæ, cum lacrimis & opobalsamo udum.* The Meaning of which is in *English*, ‘That this is the Tomb of *Caius Lælius*, the Son of *Caius*, whose Birth was very much desir’d by all his Relations, but whose Thread of Life was nevertheless cut off by *Atropos*, in the 18th Year of his Age. His afflicted Mother therefore, left behind to mourn and lament his Death, hath made up a Composition of Tears and Perfumes.

Now there is no doubt but these Tears and Perfumes thus mix’d, were deposited in some of those little Viols above-mentioned, some Figures of which, and those not a few, we here present the Reader with, and those again of very different Forms. In the first Place there are two with Inscriptions; but as to several others we can say nothing, except, that those which terminate in a Point were probably fix’d in the Ashes, because they could not otherwise well stand upright. The bottom of one of those Viols with an Inscription, represents a *Mercury* with his *Petiasus* and Wings, holding his *Caduceus* as usual, and has at the four Angles these four Letters, C. M. H. R. which a certain learned Antiquary thought were thus to be read, *Curet Mercurius hunc reducere*, or it may be *hanc reducere*. ‘Let it be *Mercury’s* Care to bring back this Soul.’ I dare not pretend to warrant this Explication, tho’ it agrees well enough with the Subject we are upon; it being the Office of *Mercury*, according to *Petronius Arbitr*, to carry Souls backward and forward. We shall also see *Mercury* a little lower doing this Office; from whence it is, that in some of *Gruter’s* Inscriptions he is call’d *Mercurius Redux*: For tho’ the Word *Redux* signify sometimes the Person returning, and sometimes one bringing back another, yet in this place it must necessarily be understood in the last Sense. The other square Urn, the *Design* of which was sent me from *Avignon* by the Marquis of *Caumont*, is more adorn’d with Figures than the first, and has also more Letters inscrib’d upon it. The Image is terminated by two square Figures, the greater of which includes the less. In the middle of the least of these Squares is a Quadruped, but of what sort is not easy to know. The other Square contains the following Letters C. EVHODIA, which is probably the Name of the Deceas’d *Caia Evhodia*. As to the Letter H. inserted in this Word after the V. ’tis no more than what we have seen in the very same Word before, and is also so common in Inscriptions, that it ought to give us no Trouble. As to the two Letters C. R. in the second Square, I dare not venture to affirm any thing concerning their Signification; except that the first Thought my Mind suggested is, that they may possibly mean *Curavit*: But then *Caia Evhodia* cannot be the Person for whom the Tears were bottled up, but she, by whose Orders they were so done. The thing must therefore remain undetermined.

Among the following Lacrymatory Viols there’s a square one exactly like that exhibited above, which has a *Mercury* at the bottom with these four Letters, C. M. H. R. and which it may be is the same: For this last was publish’d by *Beger*, in his *Thesaurus Brandenburgicus*, with several others from the same Cabinet, which are left with the Reader to consider.

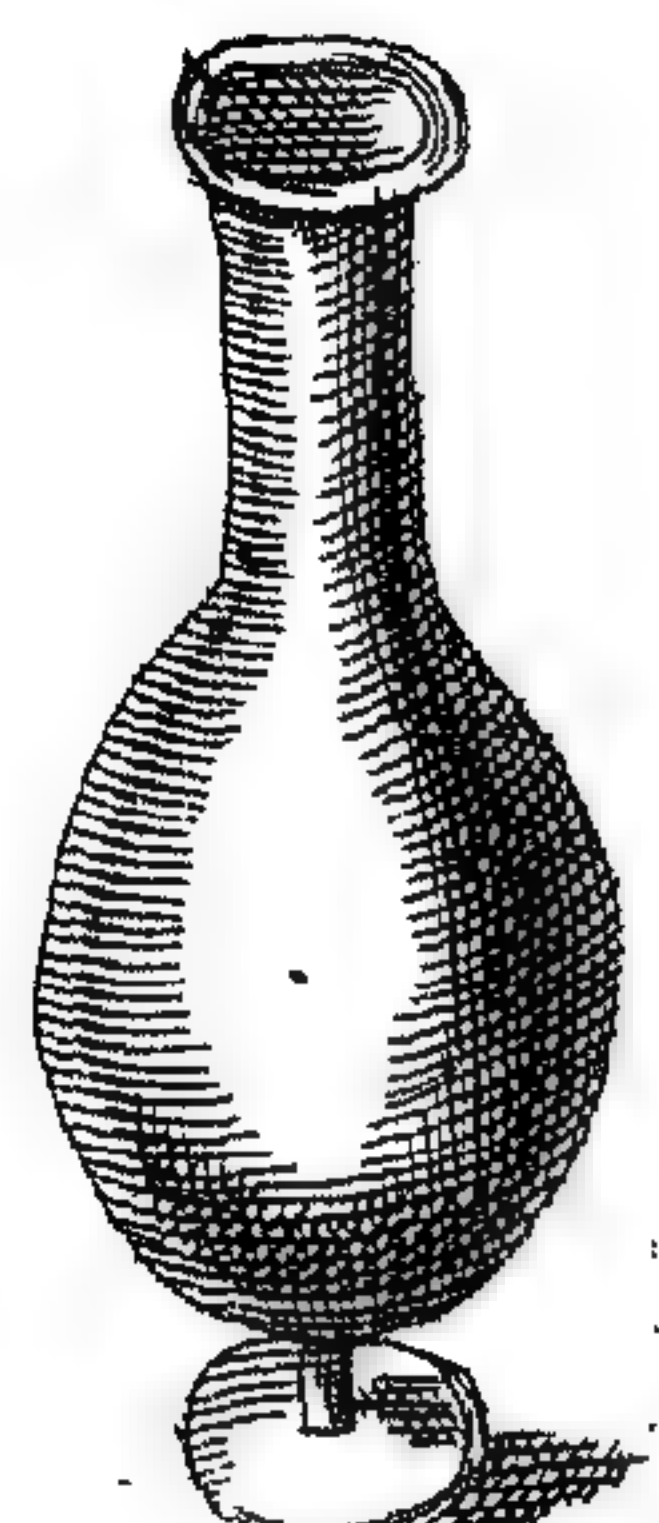
Another Lacrymatory Urn here exhibited was publish’d by *Fabreti*; it is four-square, and represents at the bottom on the outside a Woman sitting, with the following Letters, M. A. C. N. M. which *Fabreti* takes to be the Name of the Arti-



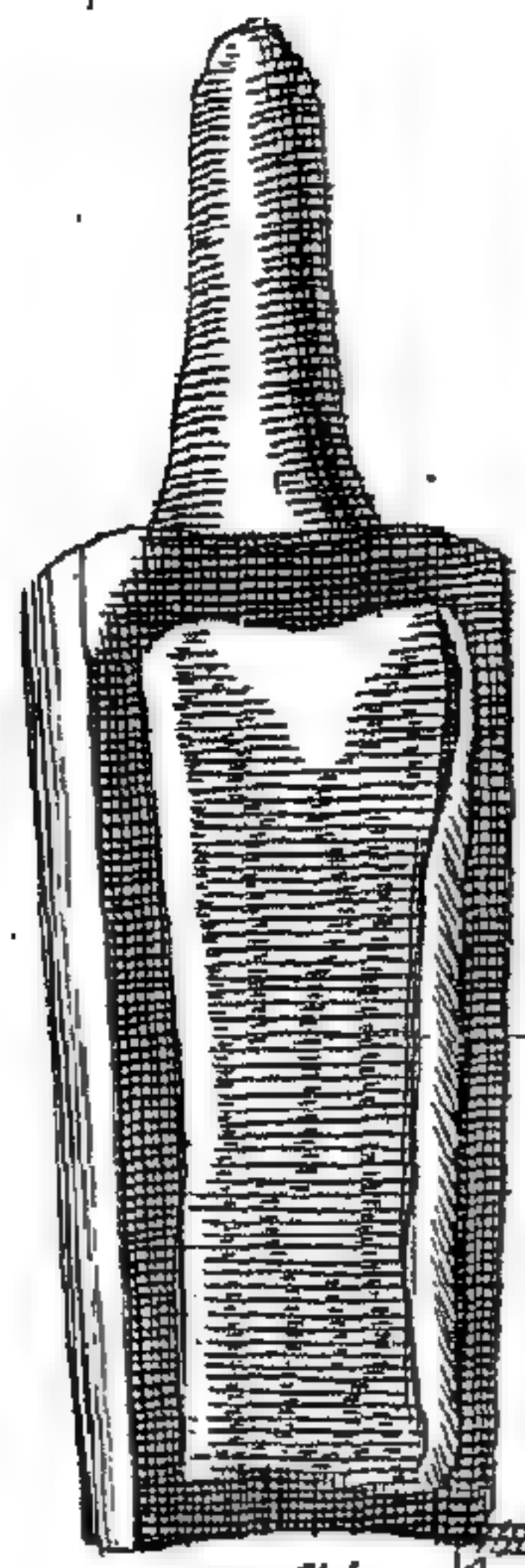
La Chauffe



La Chauffe



La Chauffe



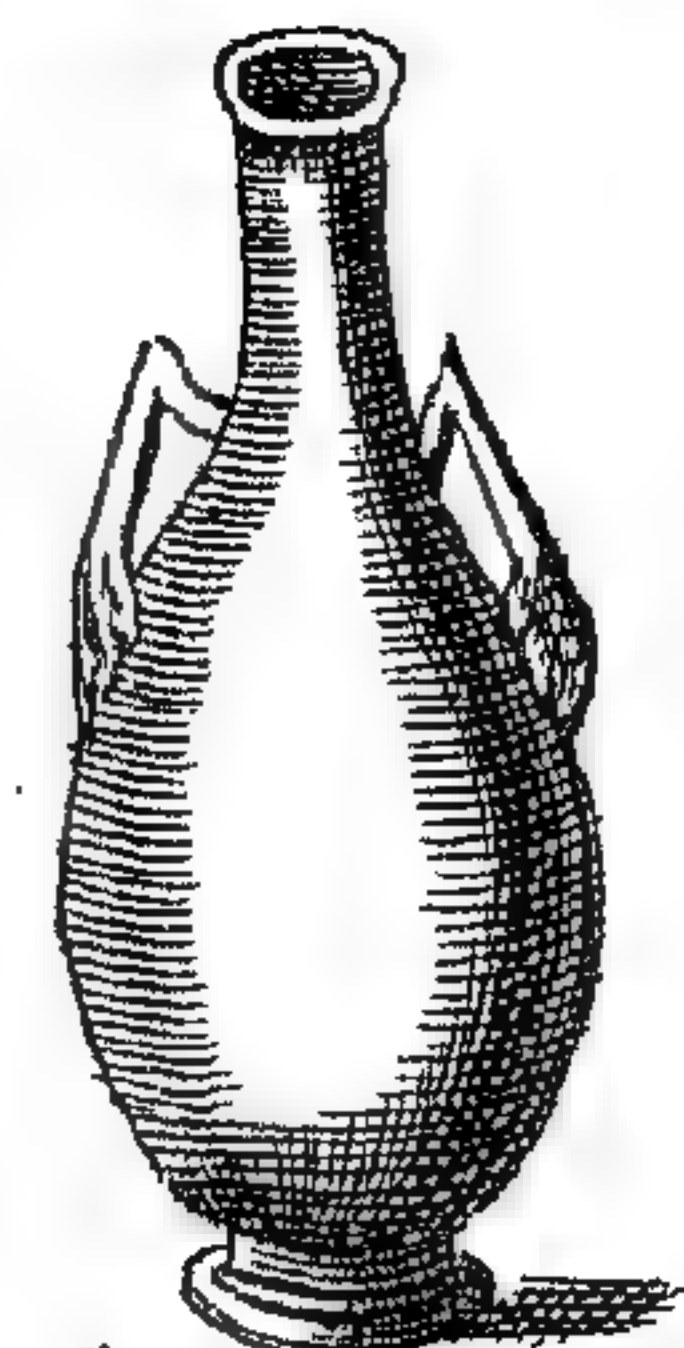
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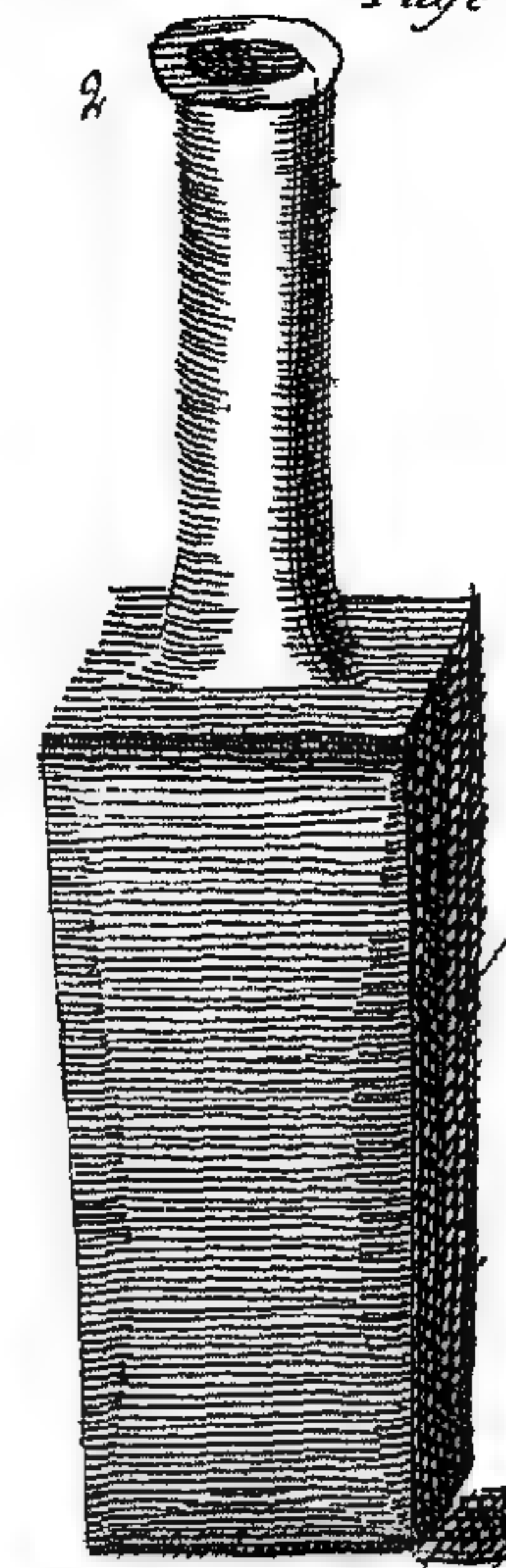
St. Genevieve



Sent from Rome



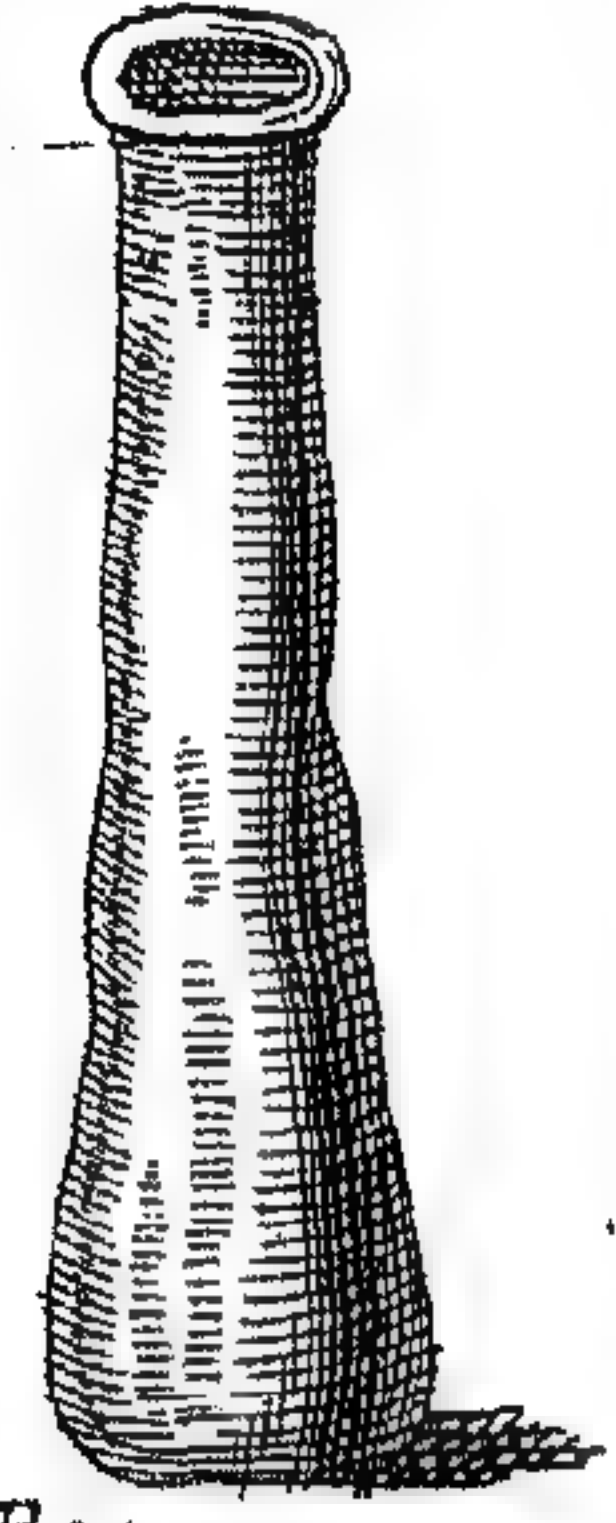
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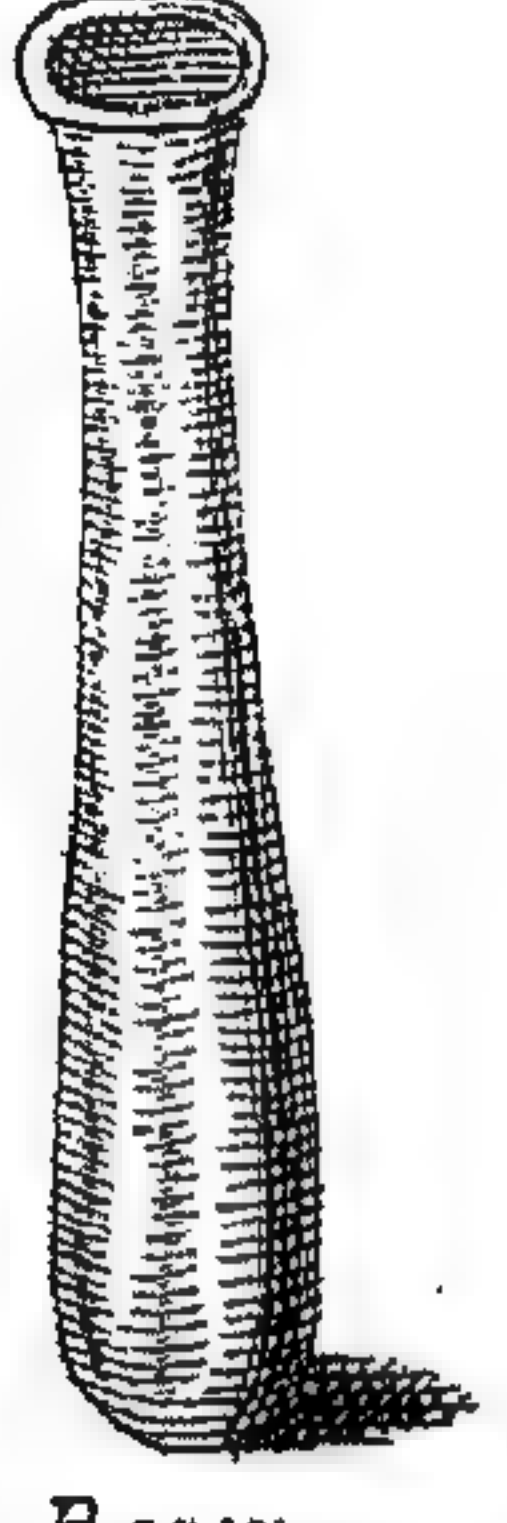
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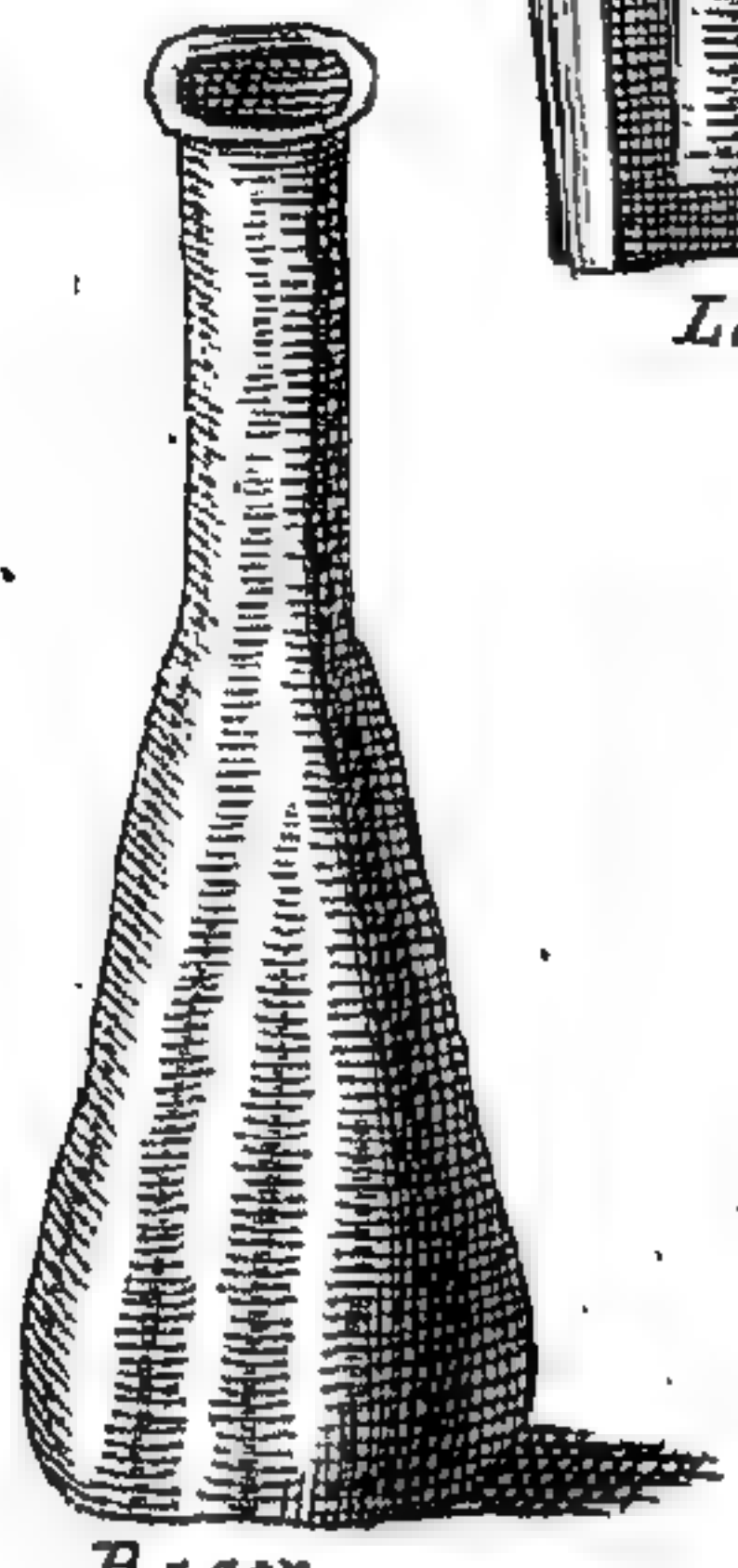
La Chauffe



Beger



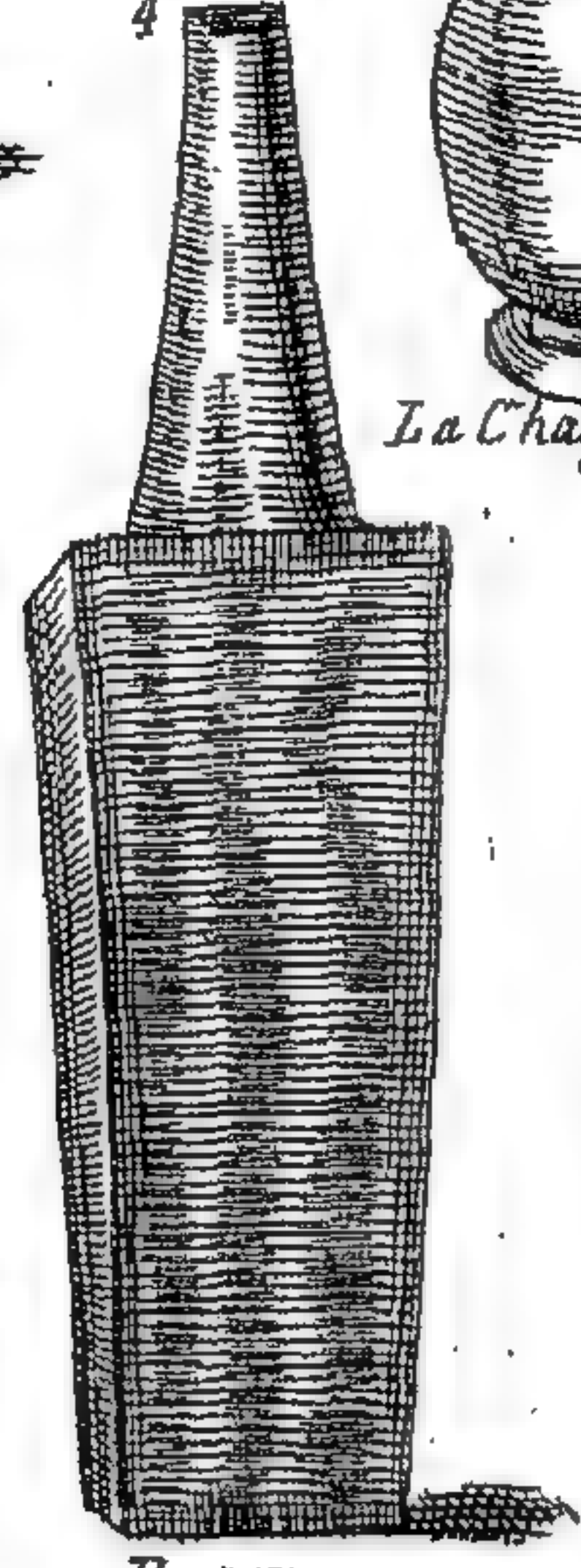
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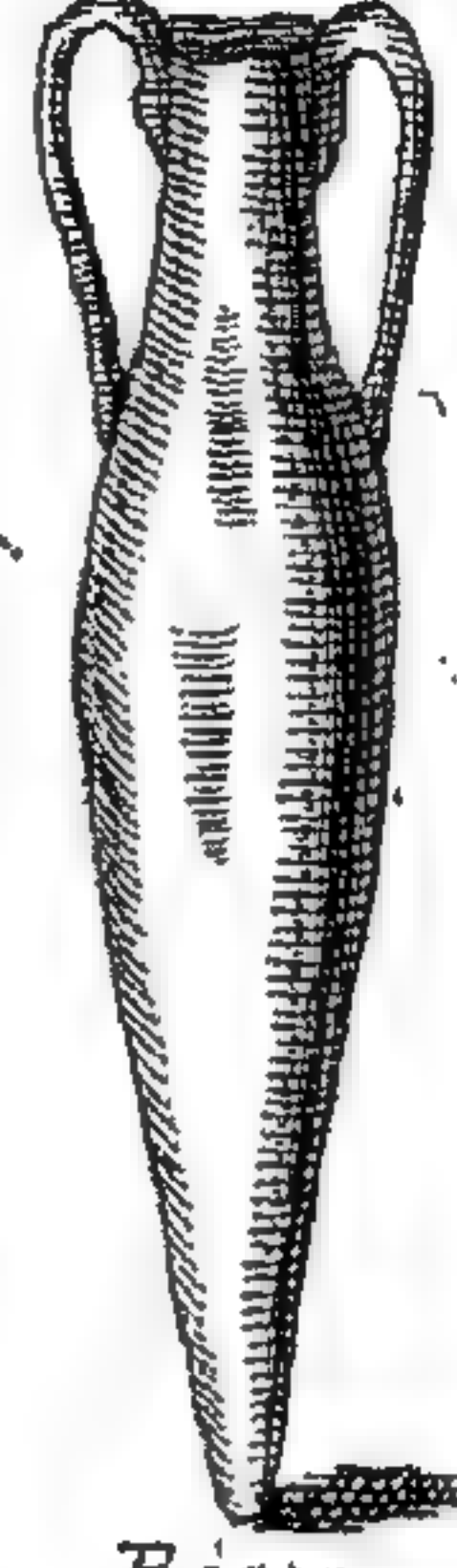
Beger



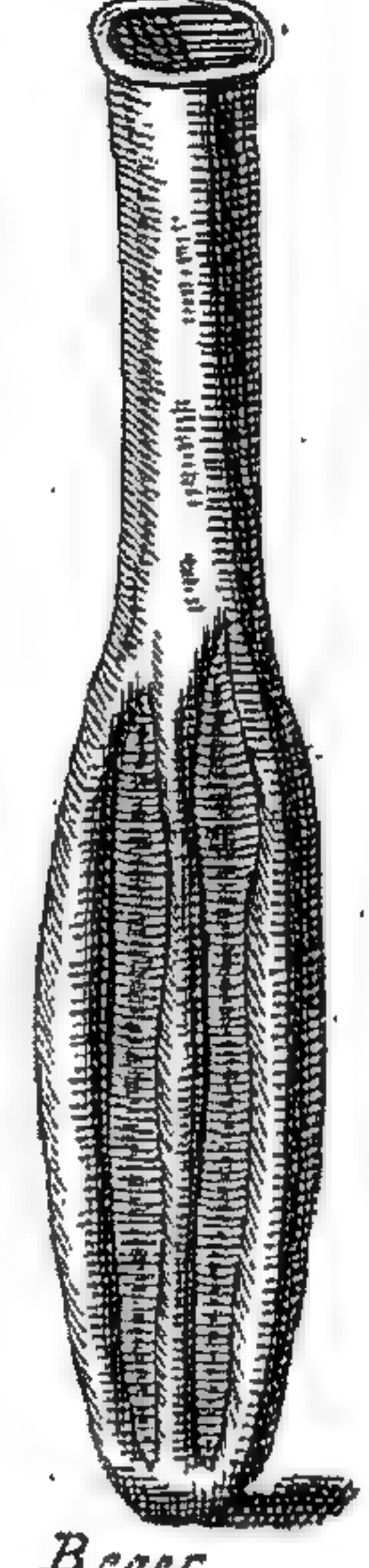
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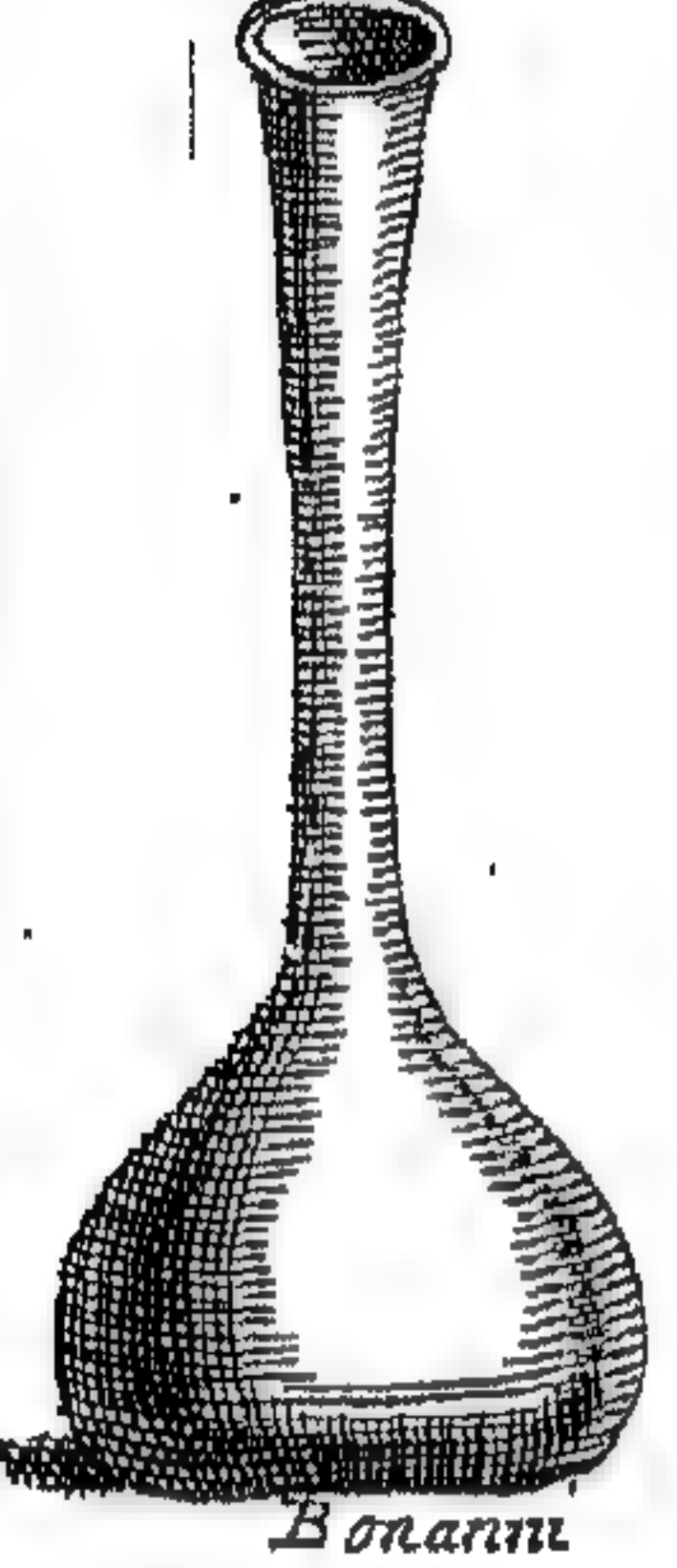
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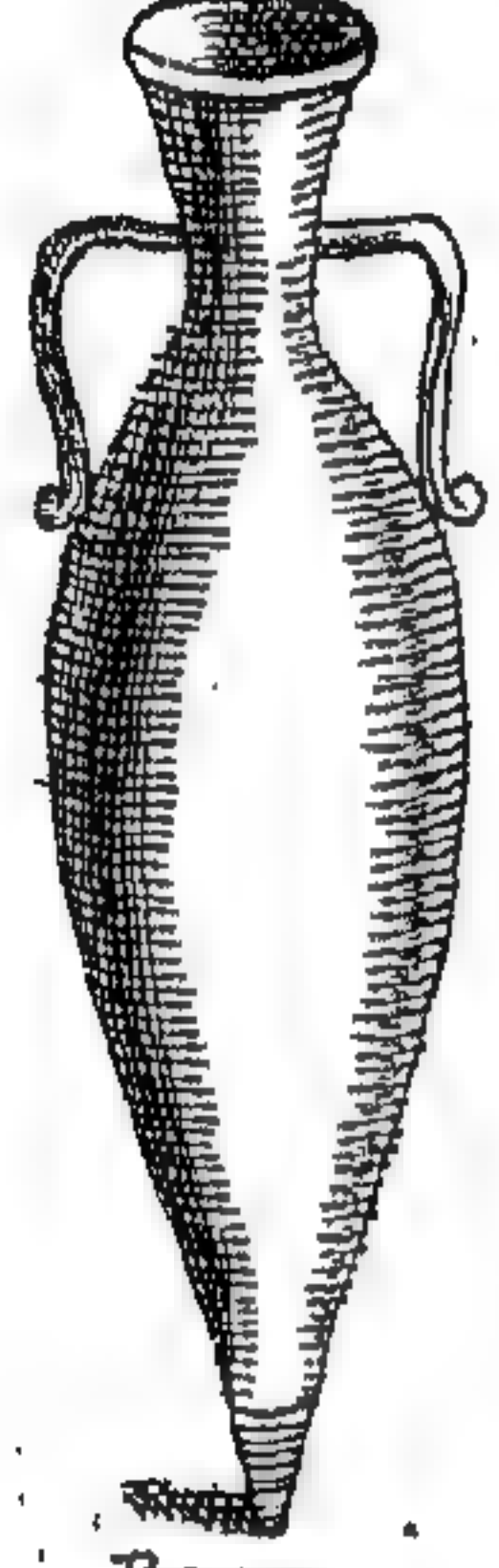
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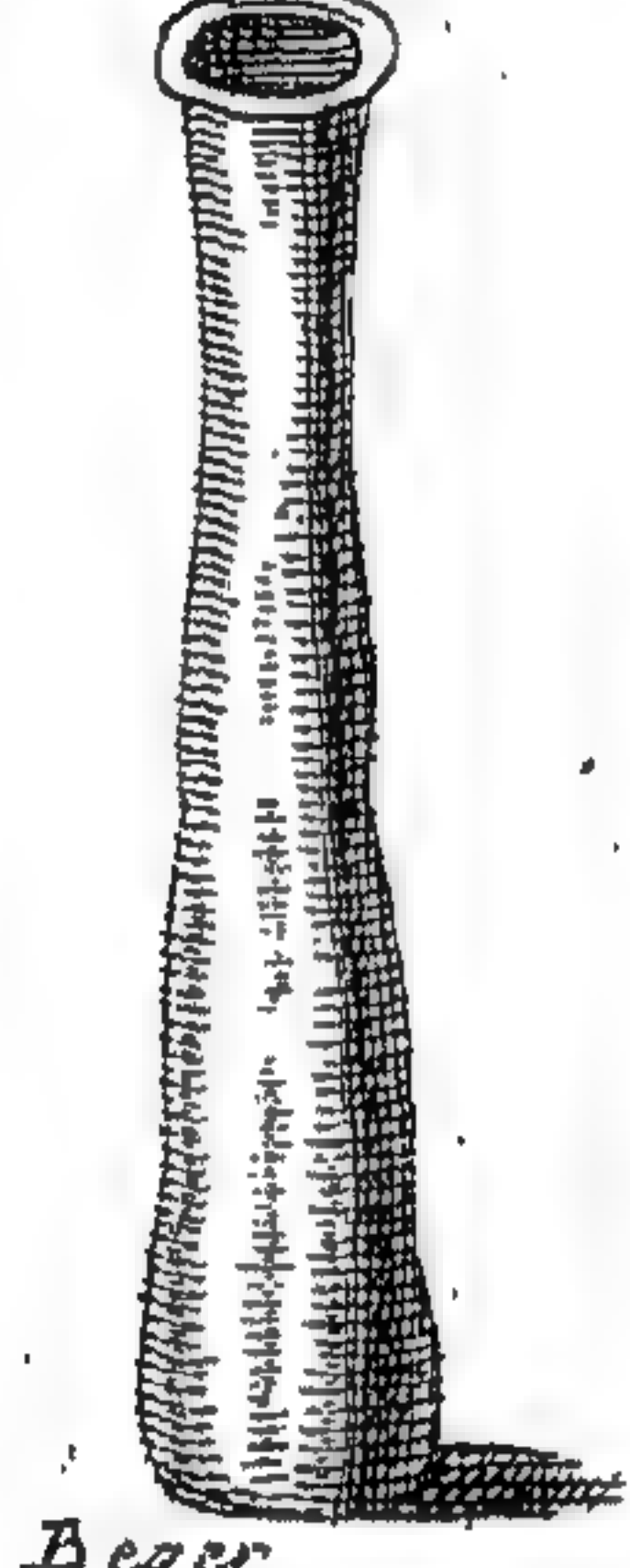
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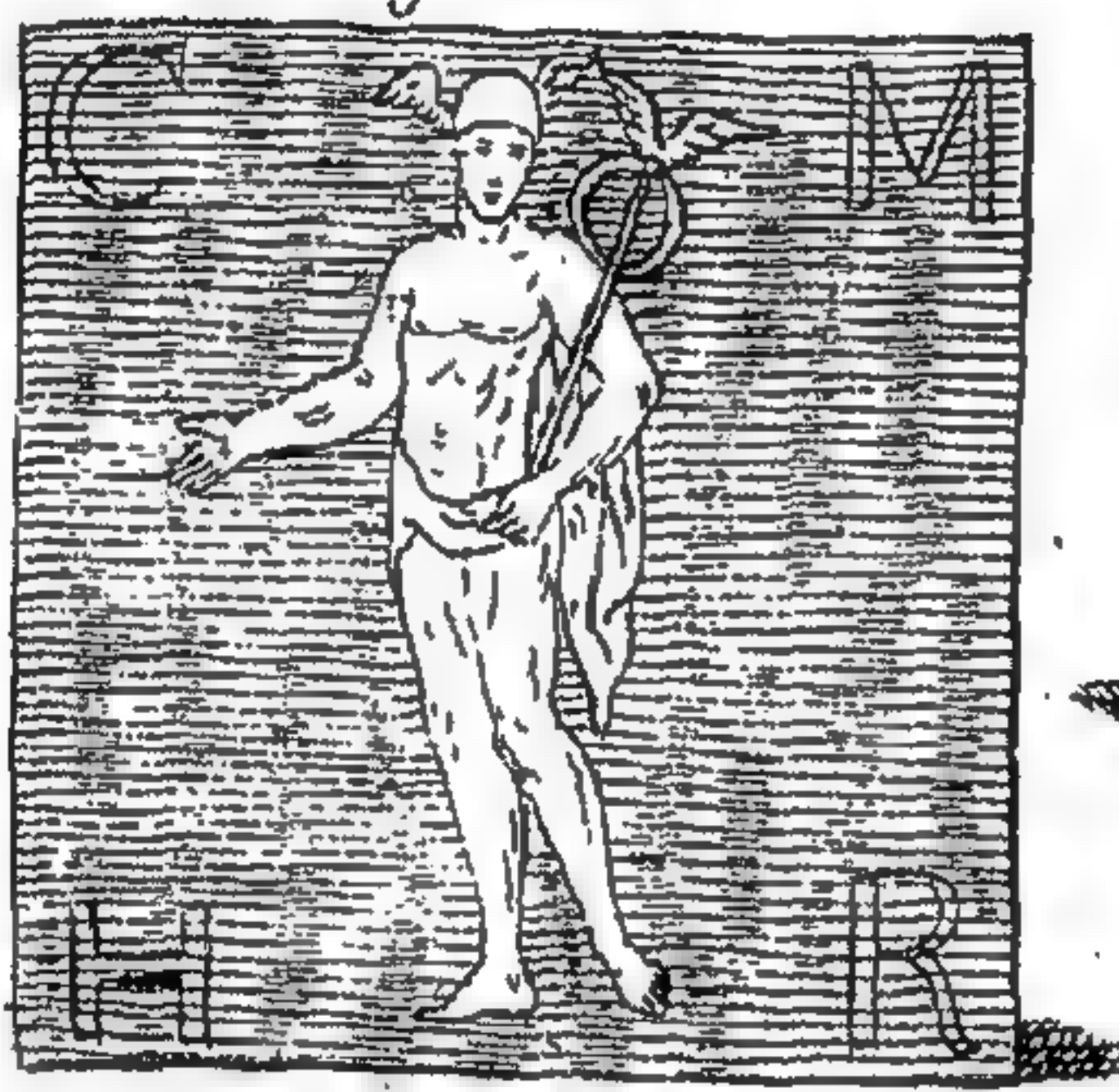
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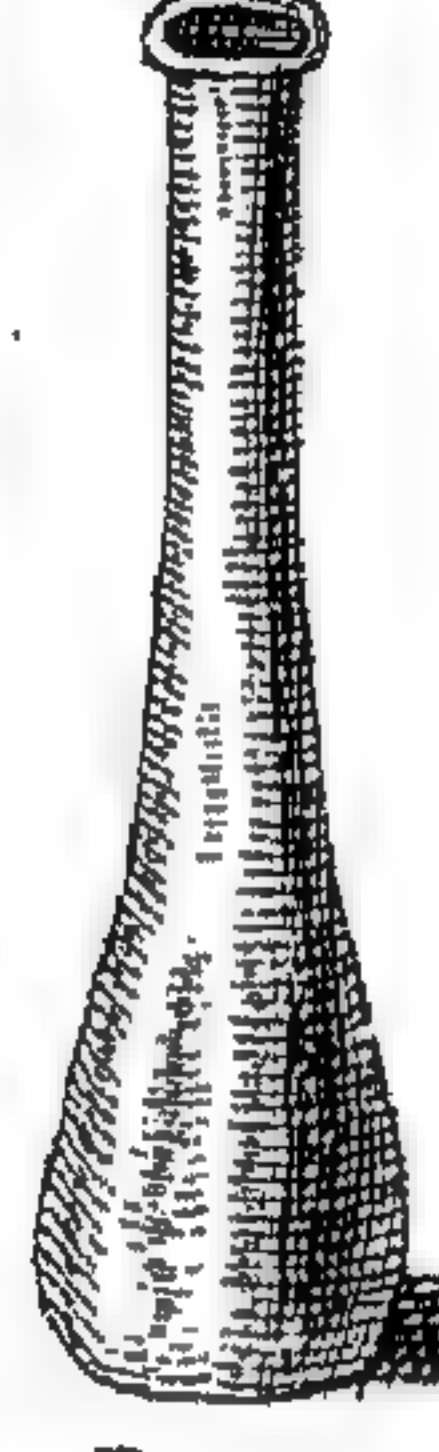
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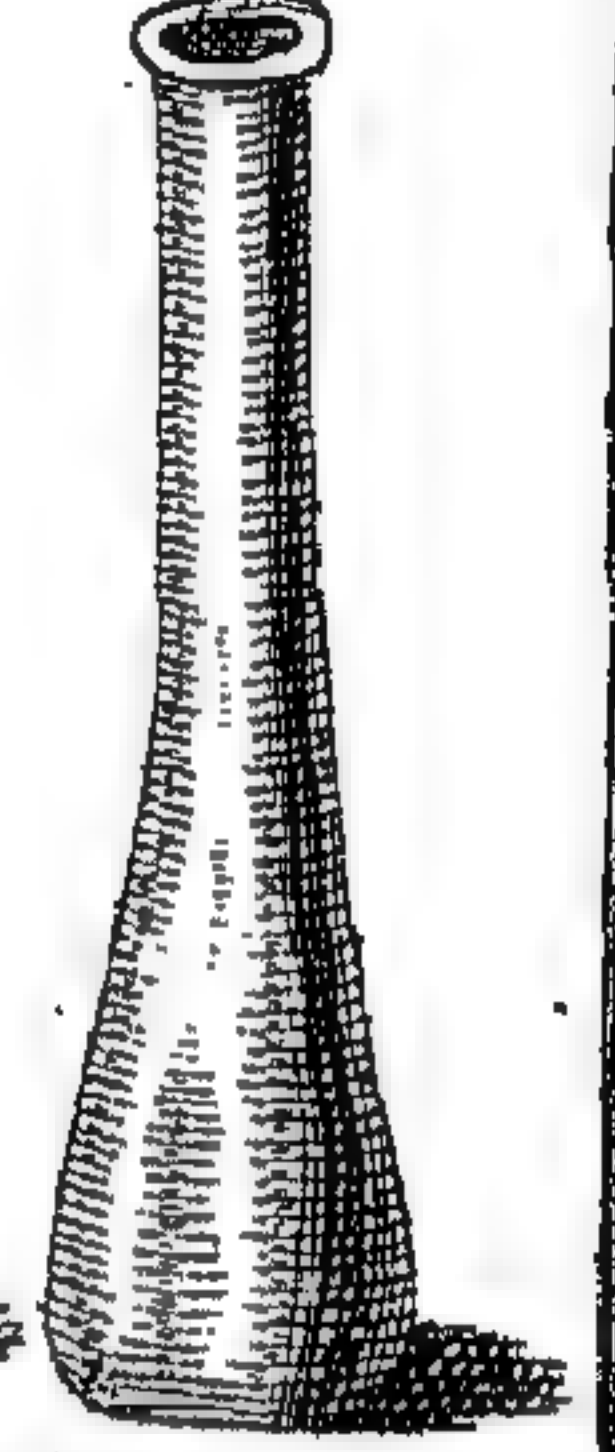
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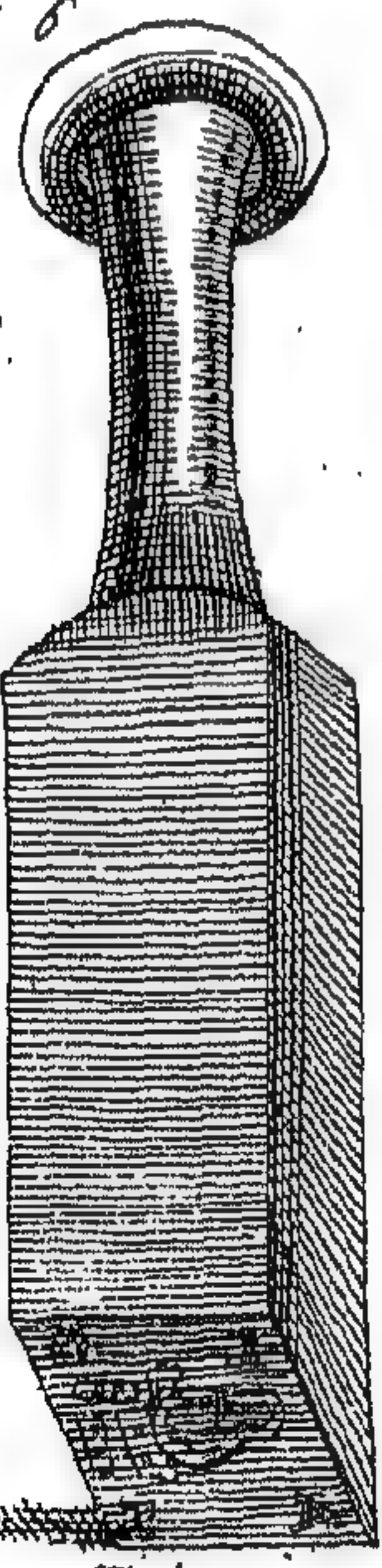
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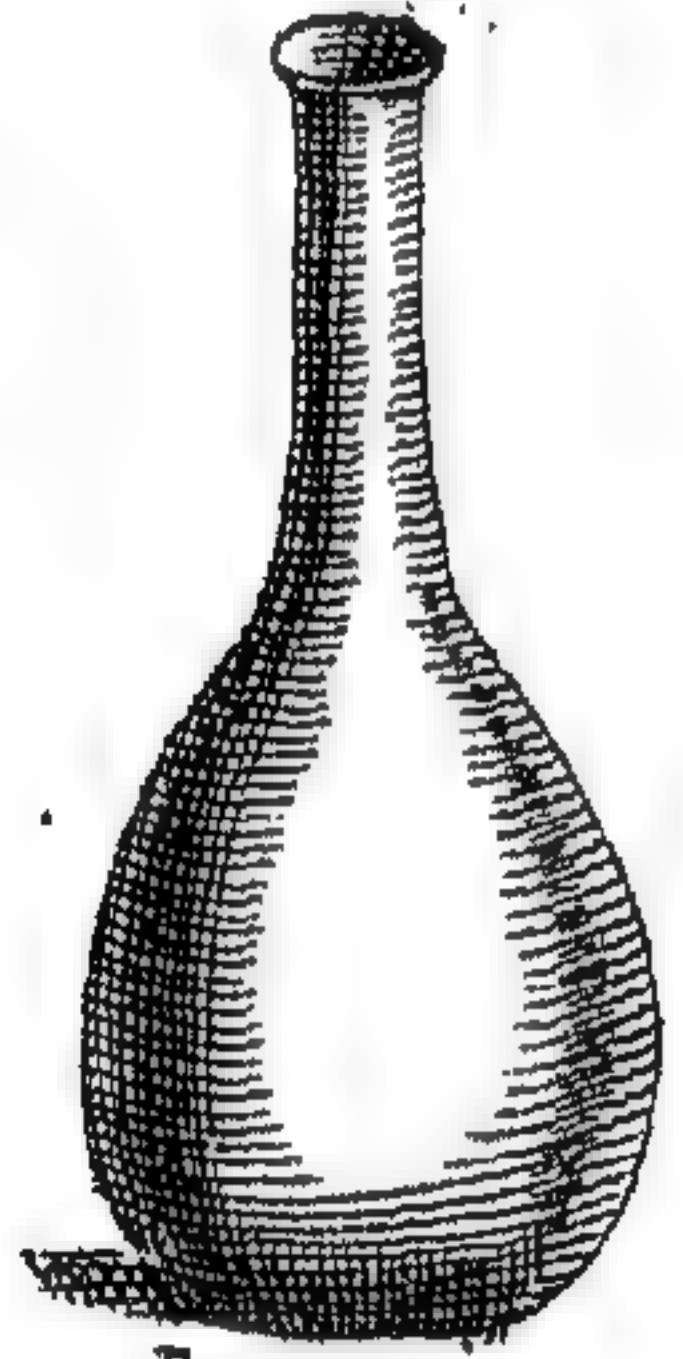
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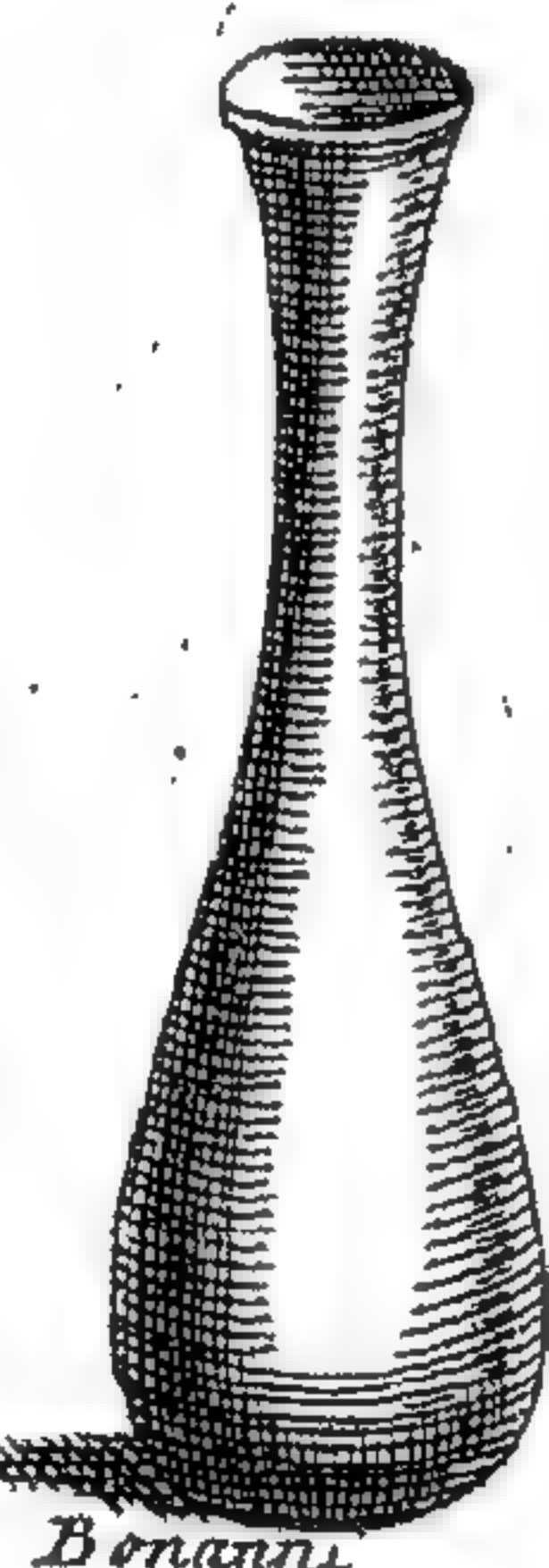
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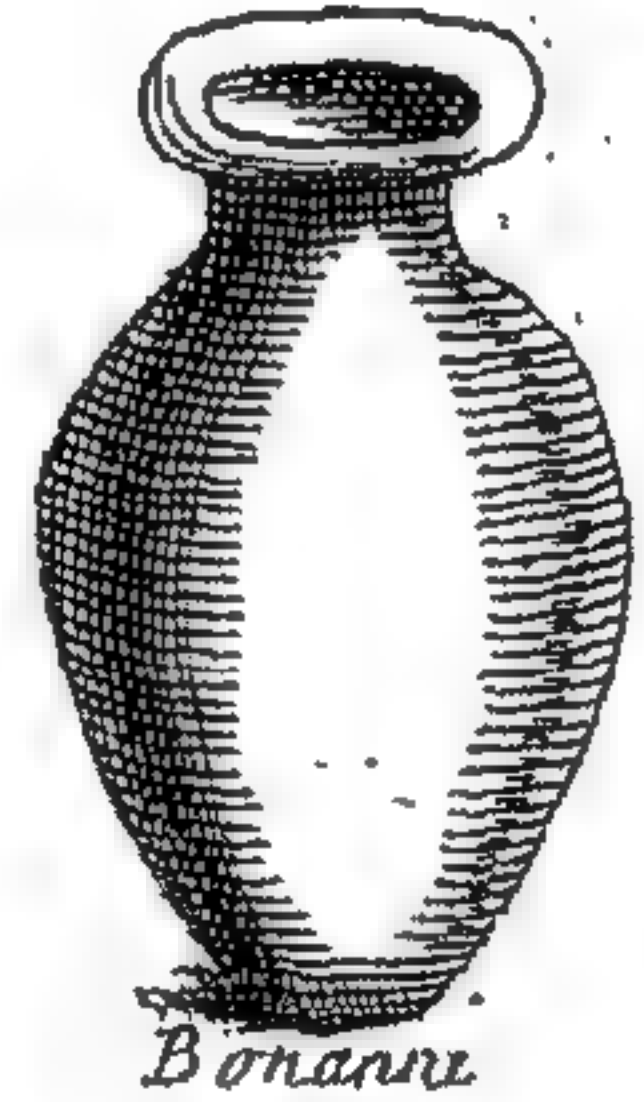
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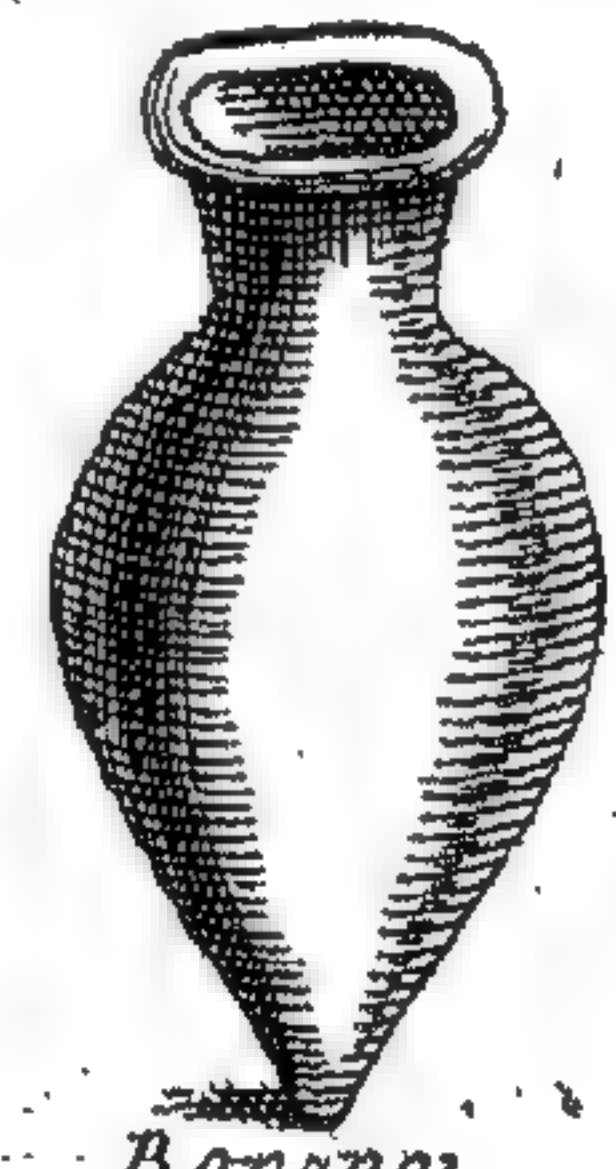
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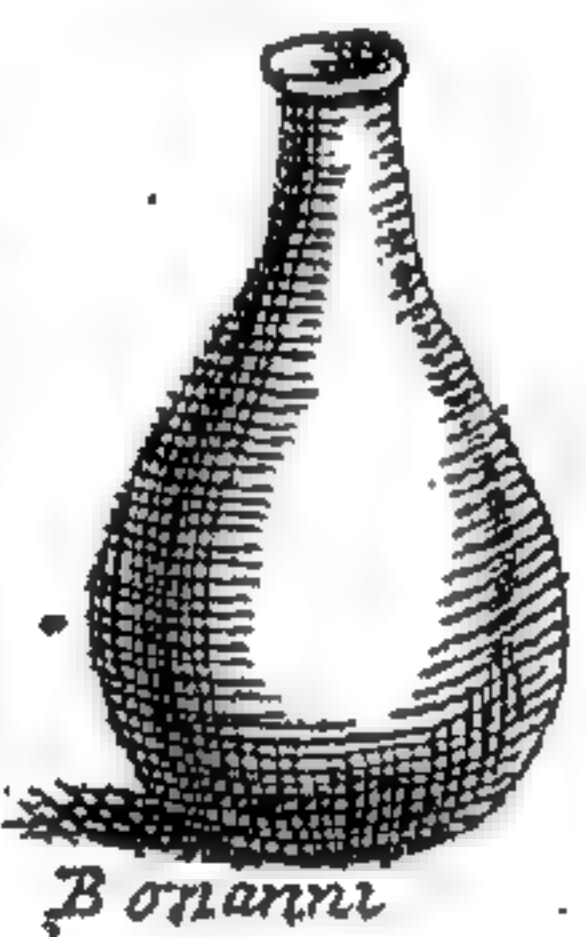
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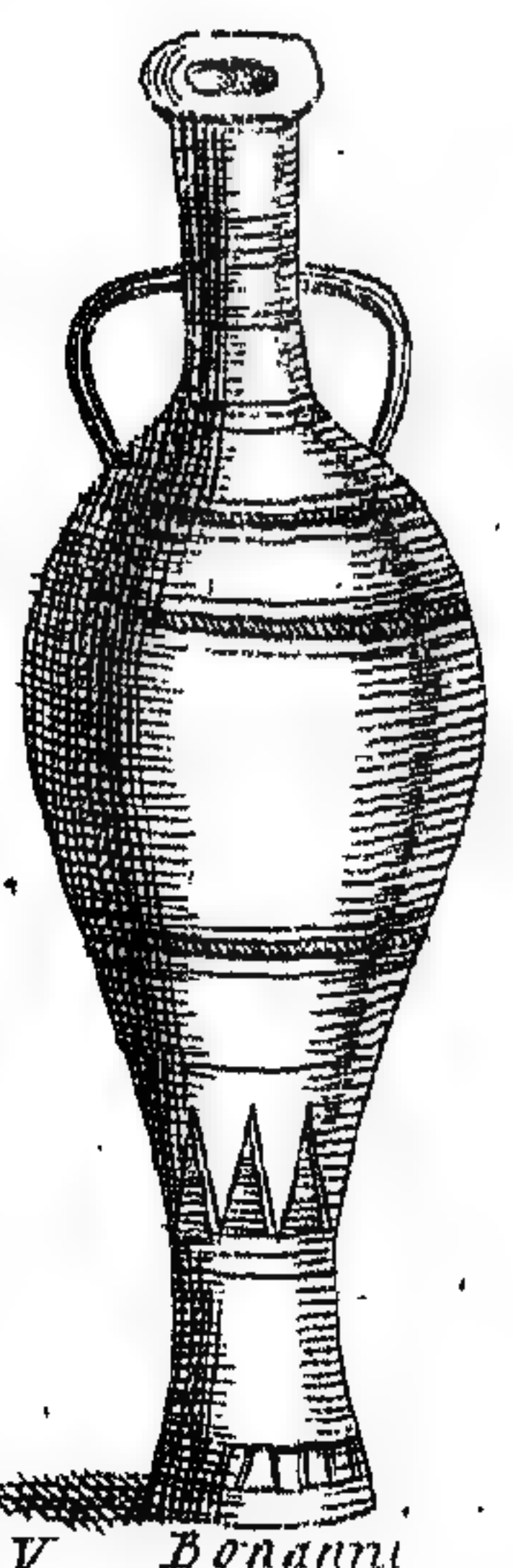
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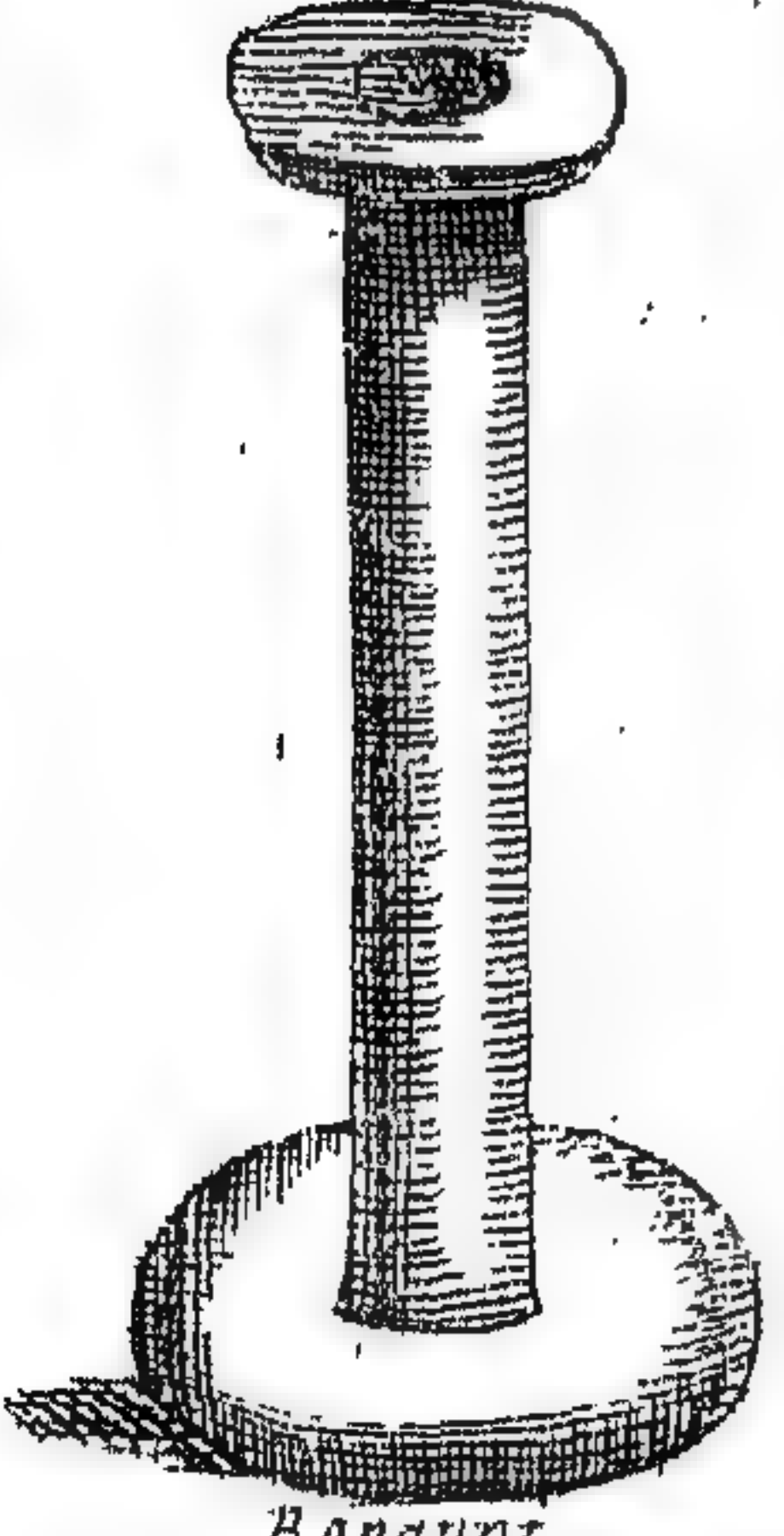
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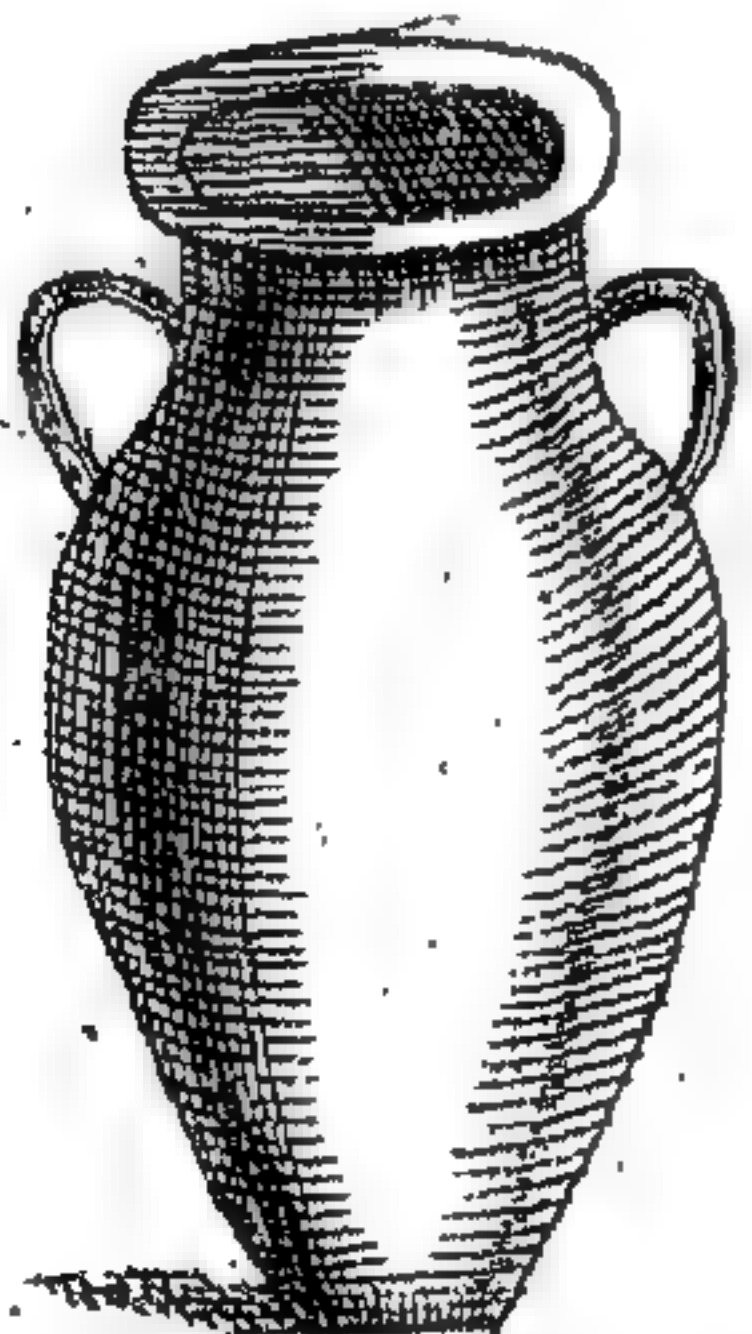
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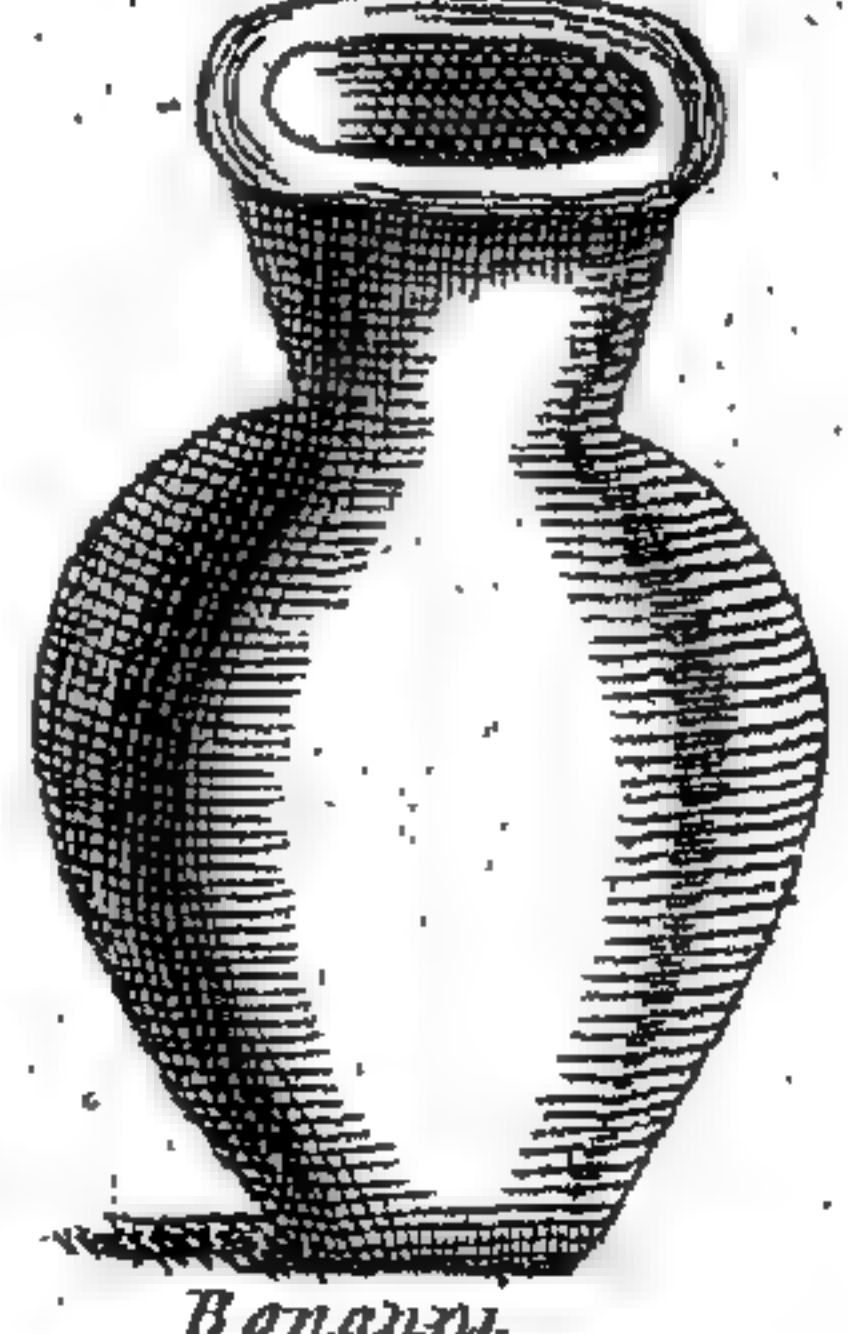
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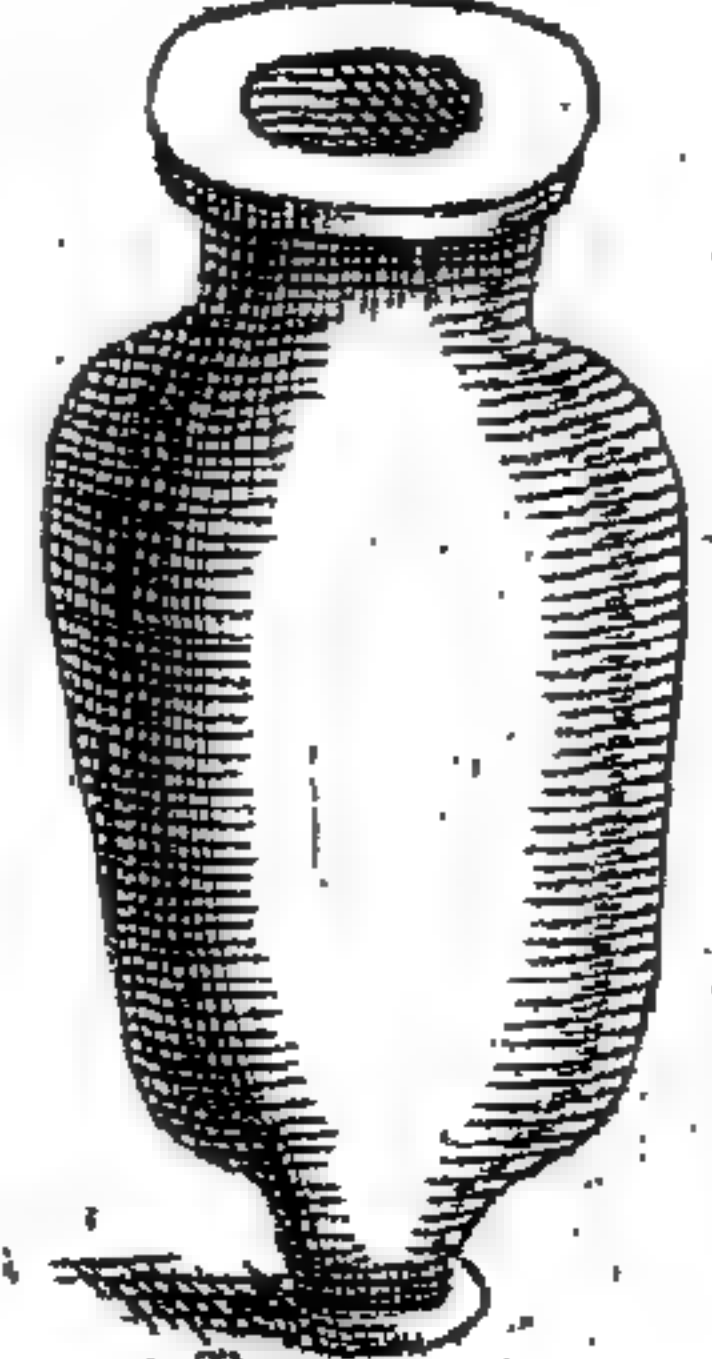
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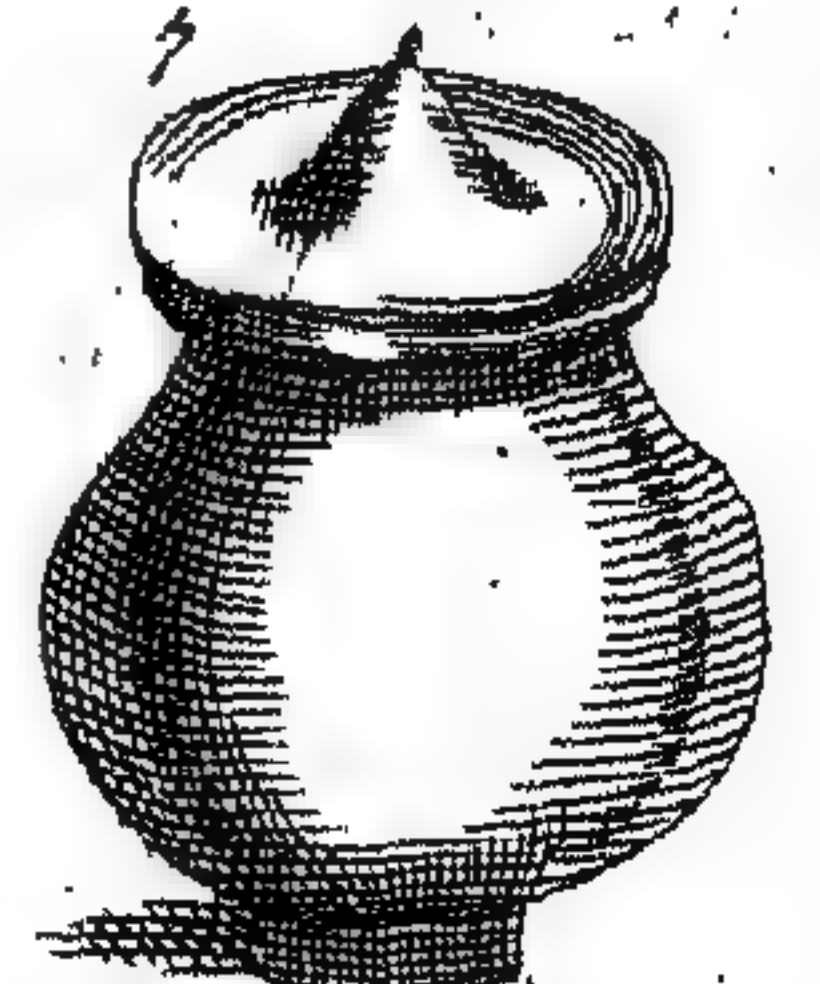
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Artificer, and says that he has elsewhere seen in Glass the Names of the Workmen. But this may be also reckon'd among the doubtful things.

The other Lacrymatory Urns at the bottom of the Plate, were publish'd by F. Bonanni. The last of them ⁷ is the only one that we have seen with a Cover; and as to the rest, they need no Description.

C H A P. VIII.

I. *What the Mausolea were.* II. *The Mausoleum of Artemisia.*

I. **T**HE Urns and *Sarcophagi* we have been speaking of, were for the most part plac'd either in subterraneous Chambers, or in Apartments built even with the Ground: But besides these, they had other Monuments more stately and magnificent, which both *Greeks* and *Romans* built according to the Condition or Quality of the Deceas'd, or else according to the Regard and Affection the surviving Friends had for him. Some of these were very noble indeed, and some Remains are to be found of them at this Day; but spoil'd almost of all their ancient Ornaments. But how grand soever and magnificent these were, they nevertheless came far short of those three great *Egyptian* Pyramids, which through the Strength and Solidity of their Structure have been preserv'd through so many Ages down to our Days. Nor is there now any other of the seven Wonders of the World left besides this one; the Figure of which shall be exhibited among the Funerals of the *Egyptians*.

II. Another Sepulchre reckon'd also among the Wonders of the World, was that of *Mausolus* King of *Caria*, which his Wife *Artemisia* caus'd to be erected for him; from whence comes the Name of *Mausoleum*, given by many of the Ancients to magnificent Sepulchres or Tombs. The principal Architects concern'd in this Structure were *Scopas*, *Bryaxis*, *Timotheus* and *Leochares*, as *Pliny* informs us, who adds that it was built by Order of *Artemisia* for her Husband *Mausolus* King of *Caria*, who died the second Year of the hundredth Olympiad, and that it was by these celebrated Architects made one of the seven Wonders of the World. Its Breadth from North to South was sixty three Foot, but the Fronts were somewhat less, so that the Circuit was four hundred and eleven Foot, the Height five and twenty Cubits, the whole being supported with thirty six Columns. *Scopas* undertook the Part that fac'd the East, *Bryaxis* the North, *Timotheus* the South, and *Leochares* the West; and tho' *Artemisia* died of Grief before it was perfected, the Work for all that was not discontinued: For these four Master-workmen supposing that it would be for their Honour to carry on the Work, and to leave to Posterity such a glorious Monument, never left off until they had quite finish'd it. 'Tis however disputed at this Day which of them succeeded the best. But besides these four Architects, there was a fifth, one *Pythis*, who rais'd a Pyramid upon the *Mausoleum* the same height with the Building underneath, upon the top of which he plac'd a Marble Chariot drawn by four Horses. Thus the whole Structure together was a hundred and forty Foot high; this whole Account we have from *Pliny*. But in the Dimensions he gives us there seems to be some Mistake: For he says that the North and South Sides of this *Mausoleum* were but sixty three Foot each, and the East and West Sides less, and yet that the whole Circumference was four hundred and eleven Foot: So that it's probable the Text is corrupted.

Such

Such was the Love and Affection of *Artemisia* for her Husband, that when his Body was burnt, she mix'd the Ashes with her Drink, until they were all consum'd, that she might by that Means as it were convert him into her own proper Substance: Besides which, she also establish'd a great Prize to be given to the Wits of *Greece*, that would come and try their Skill in making Elogies upon her Husband. But of this wonderful Monument there is not now the least Ruin remaining.

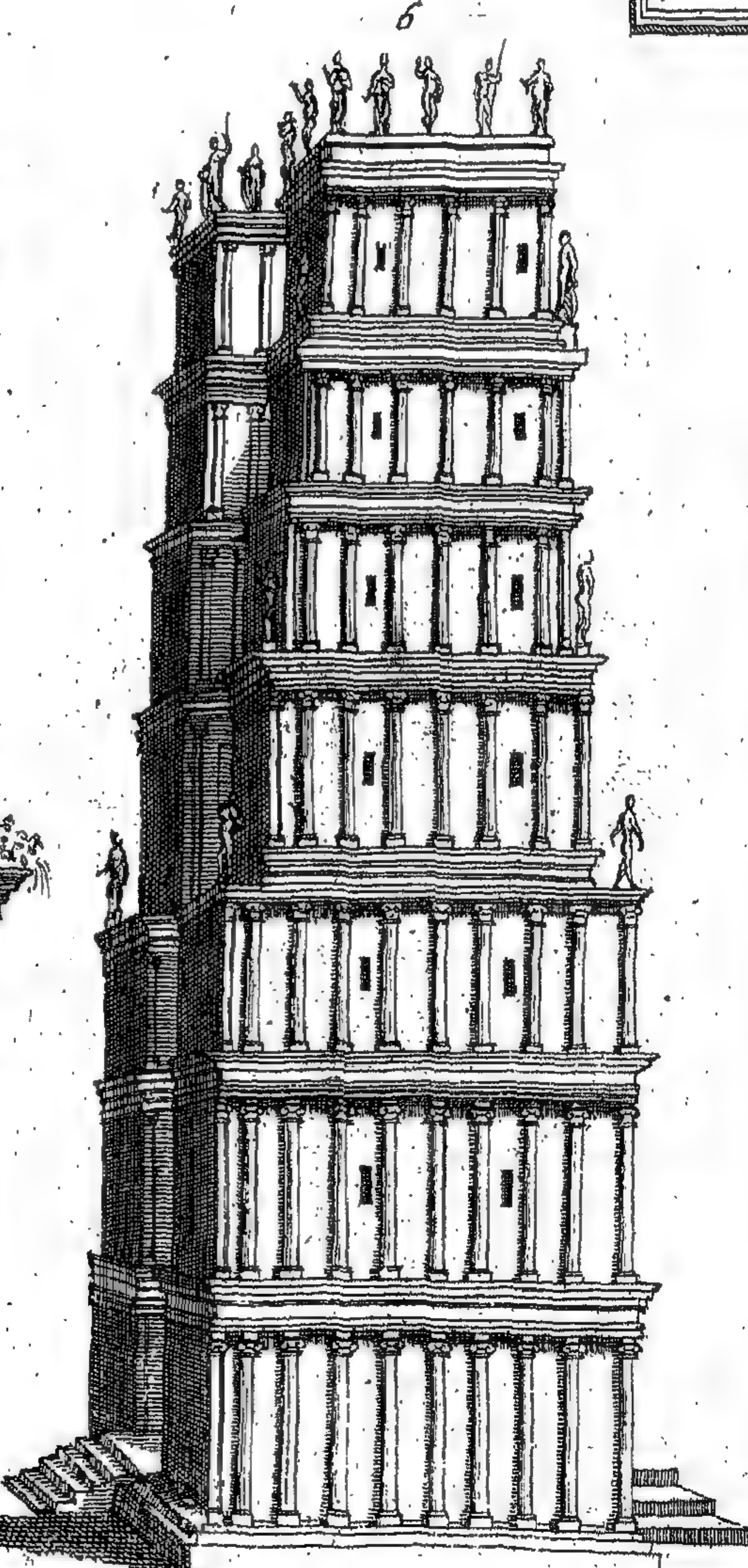
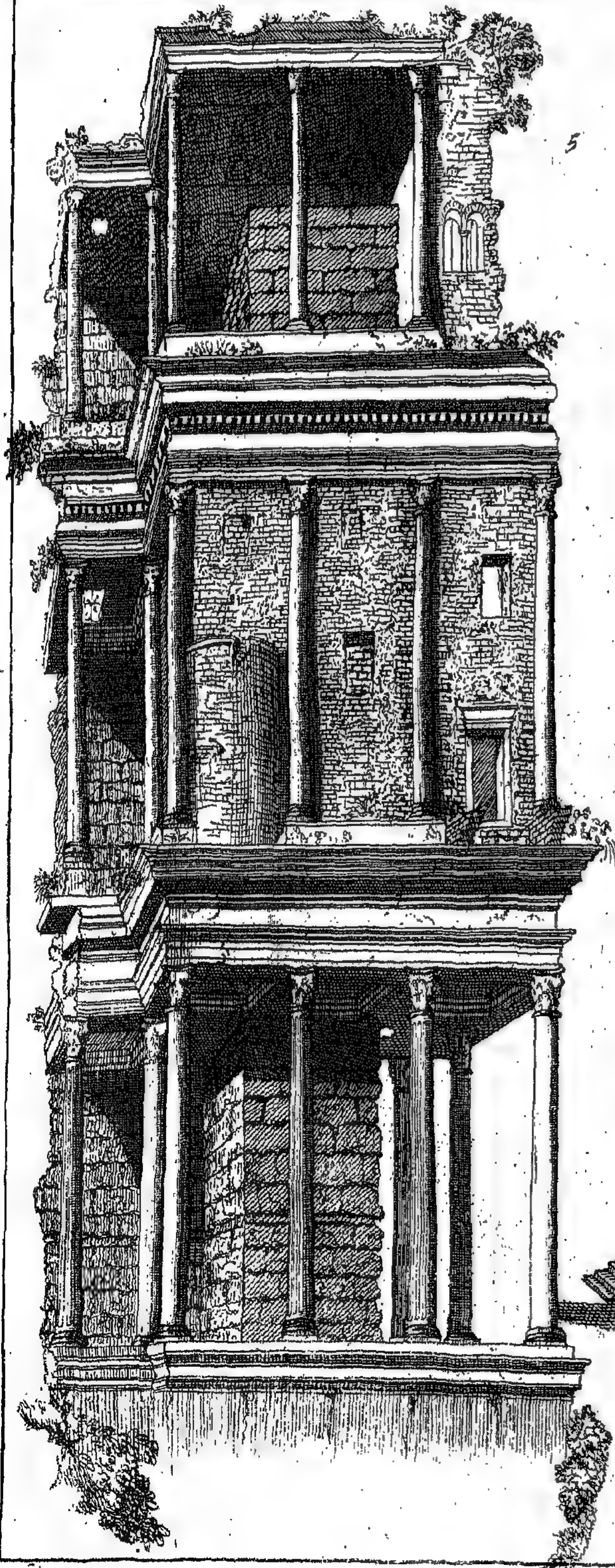
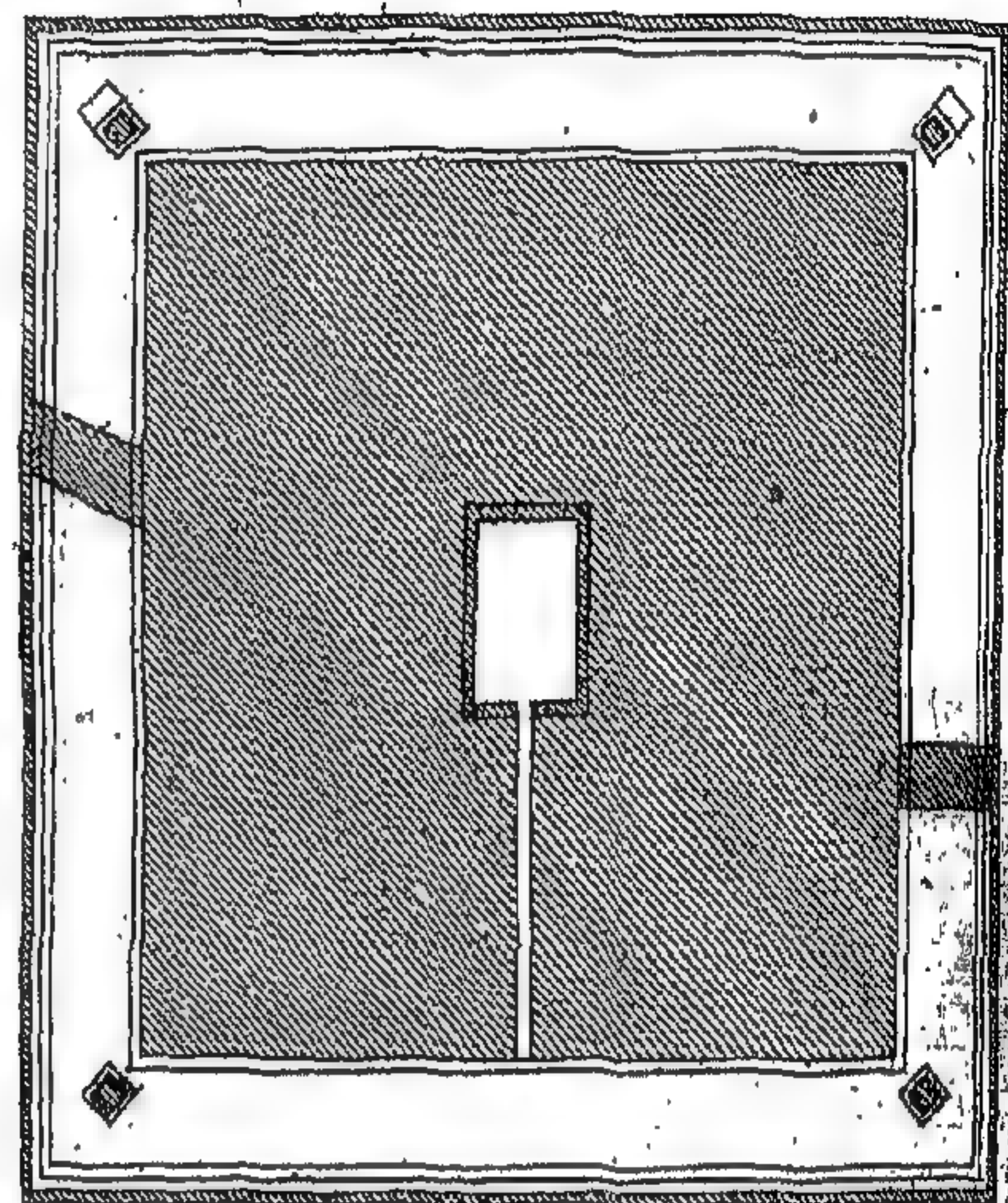
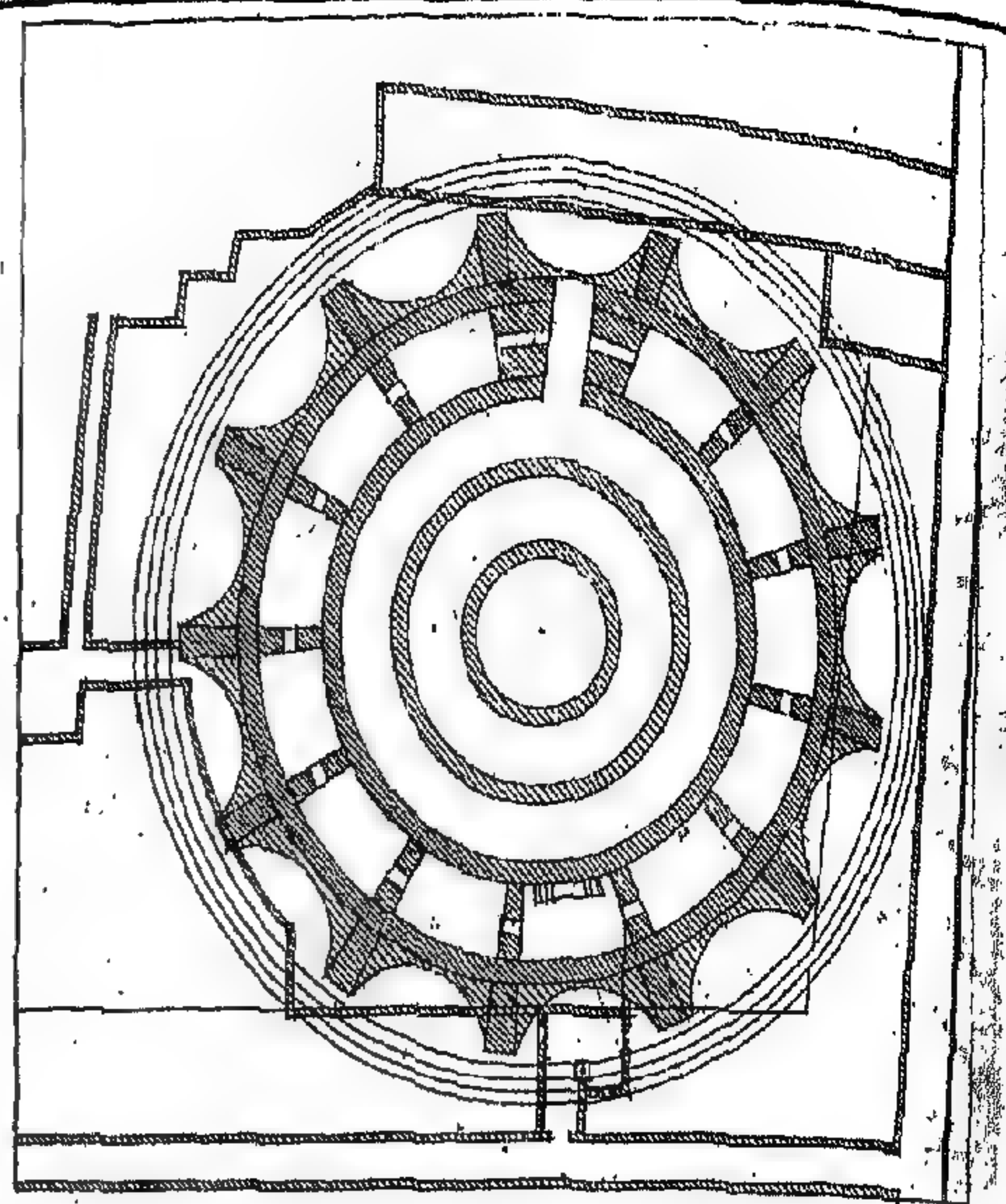
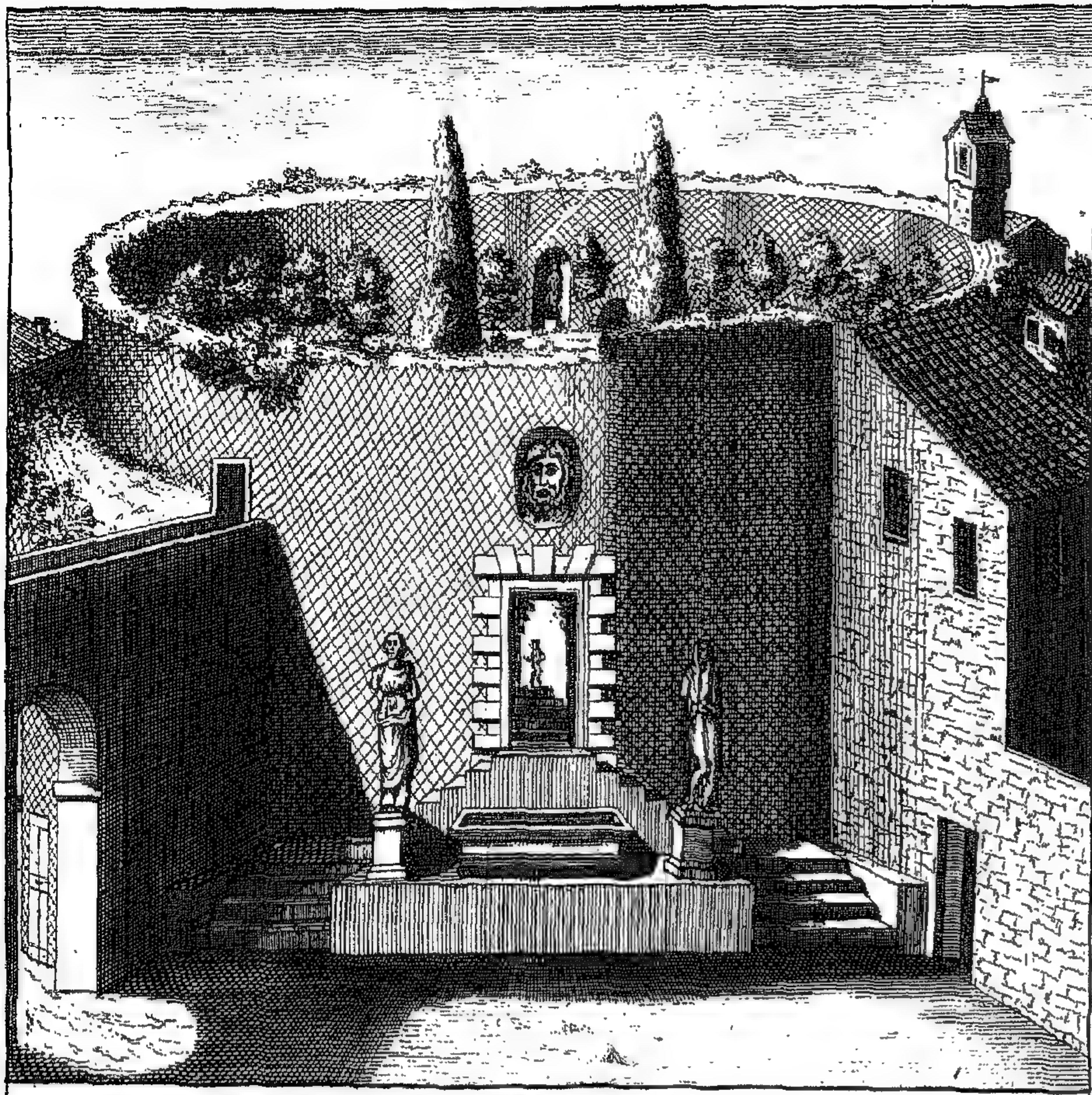
C H A P. IX.

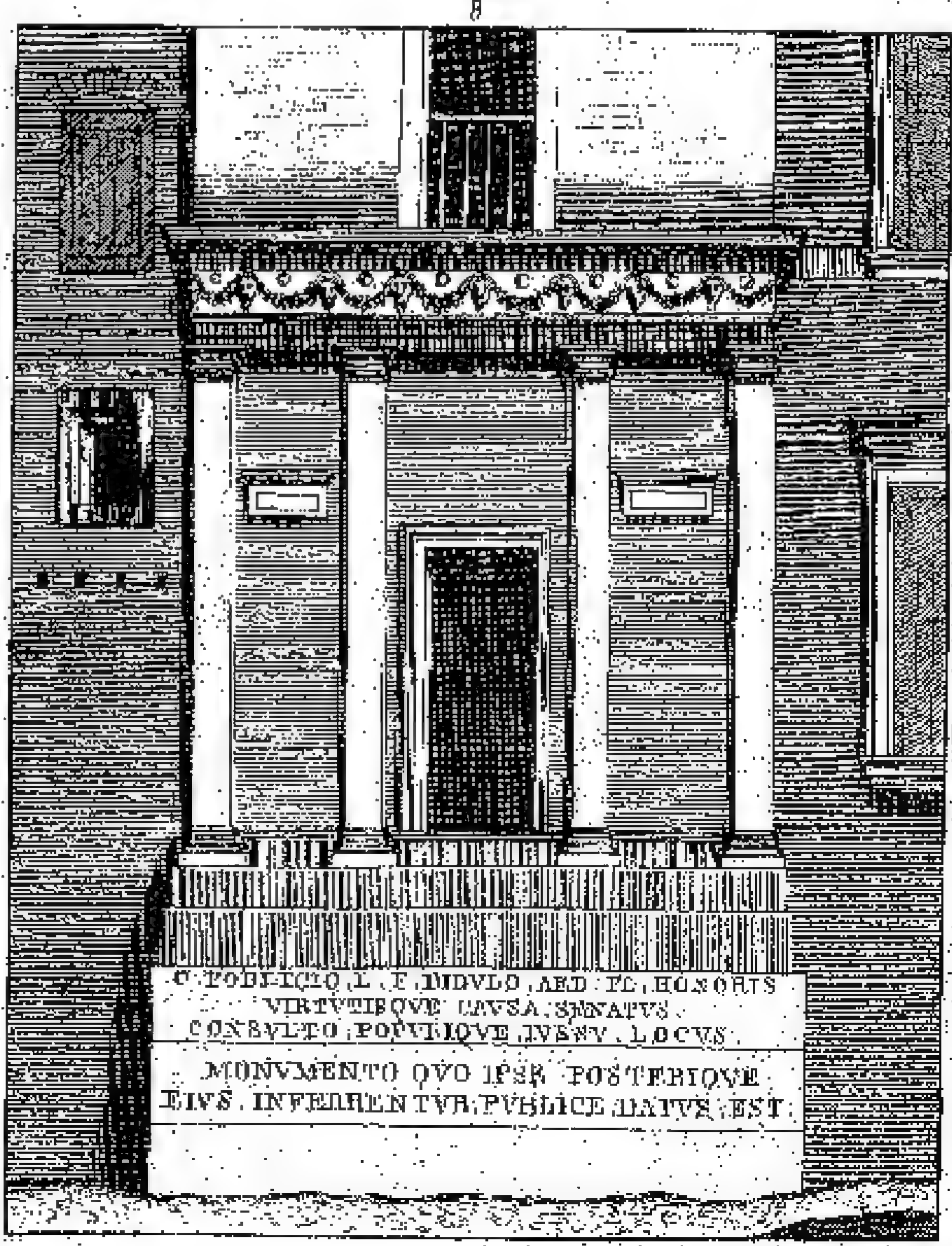
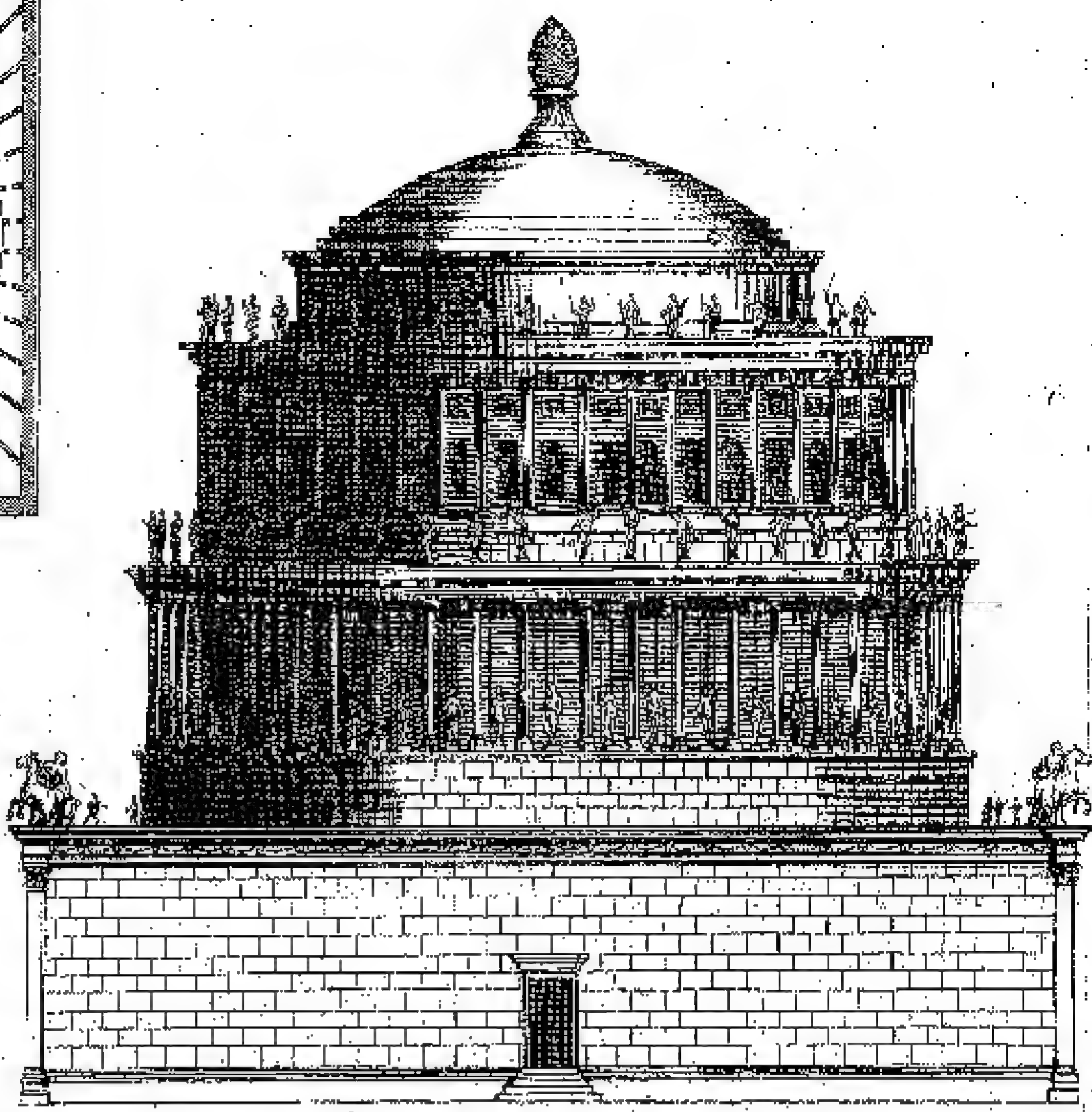
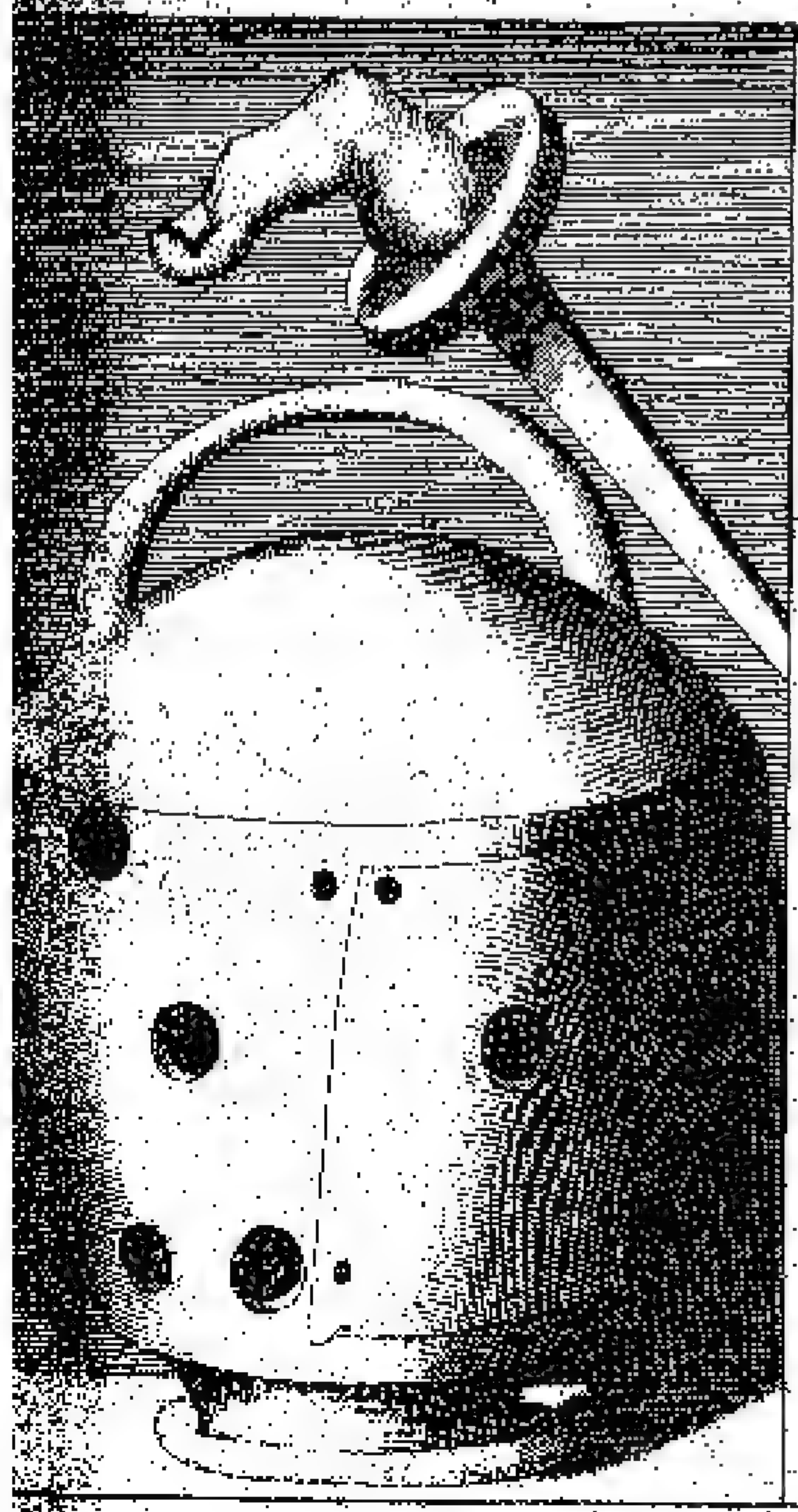
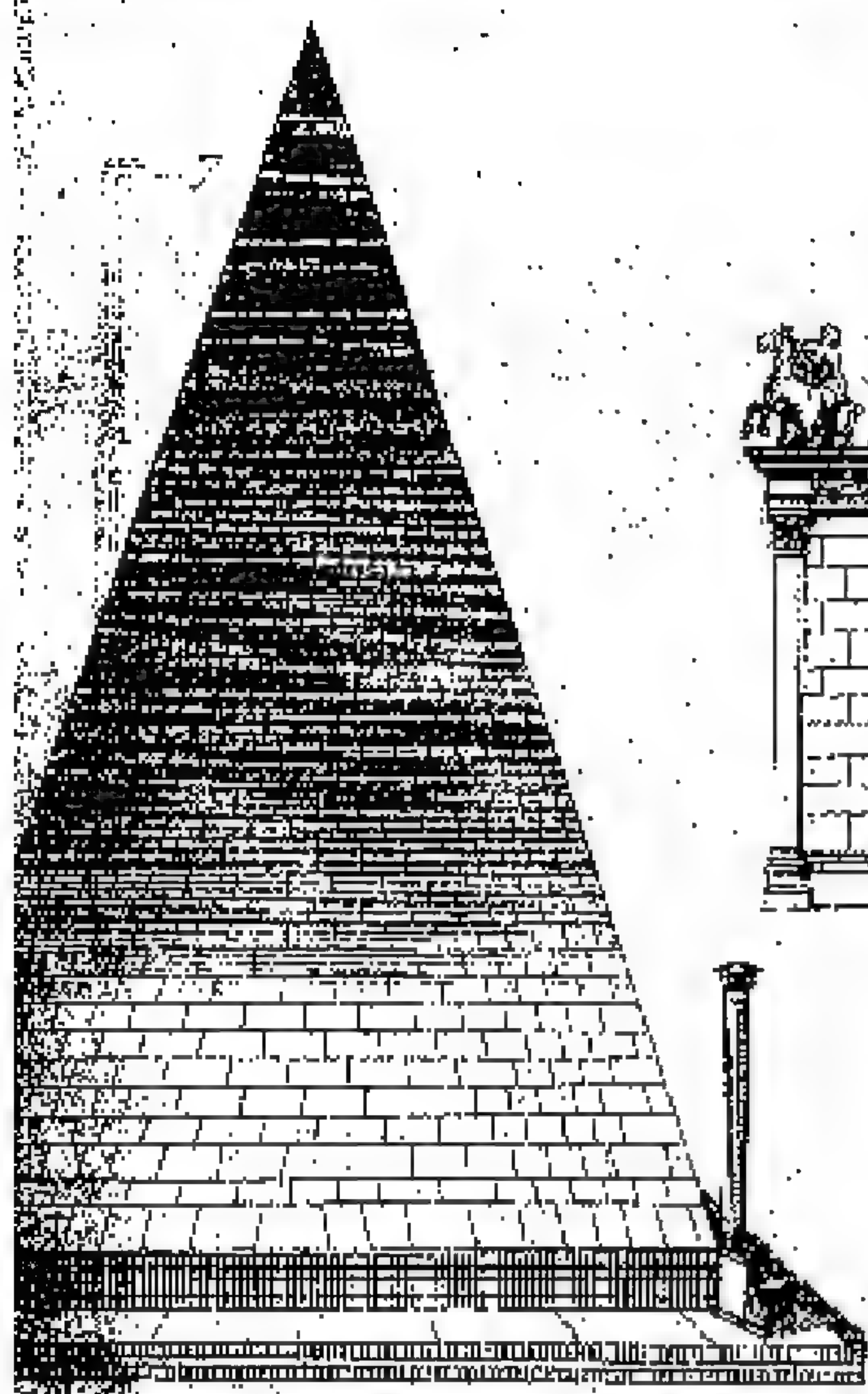
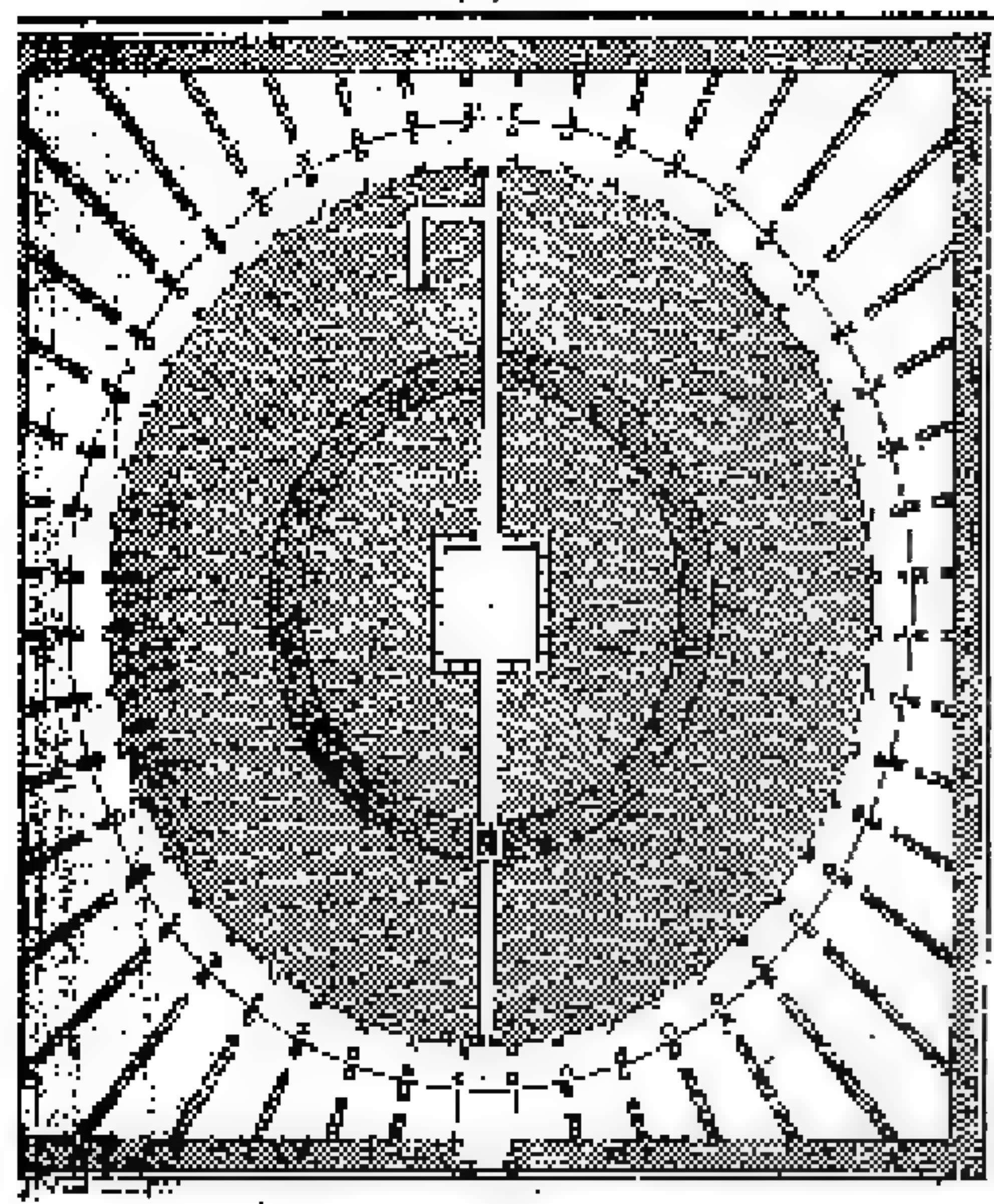
I. The Mausolea of the Romans; and first of that of Augustus. II. The Mausoleum of Hadrian. III. The Septizonium of Severus.

I. **H**OW sumptuous and noble soever this *Mausoleum* of *Artemisia's* was, yet the *Romans* had some among them not inferior to it, if they did not exceed it. Among those was the *Mausoleum* of *Augustus*, and that of *Hadrian*, as also the *Septizonium* of *Severus*; the first of which, some Ruins whereof remain at *Rome* in the Palace of the *Florovanti*, was cover'd with green Trees, according to *Strabo*, all the way to the top. Now this could not possibly be without making several Stories in the *Mausoleum*, each of which were of smaller Circumference than the next below it, and leaving a Space large enough in each Story to contain a Quantity of Earth sufficient for Trees to take Root in. At the top of the *Mausoleum*, which was a kind of Point, there was the Statue of *Augustus*, and the Urns in which his own and the Ashes of his Family were deposited.

Not far from this Sepulchre there was an Obelisk, which serv'd for the Gnomon of a Sun-Dial, the Hours of which were mark'd upon a Pavement as broad PLATE as the Obelisk was high, and the Figures made of Brass. We have here the Re-
XXVI. mains¹ of this magnificent *Mausoleum*, where there is now nothing but the inner Circumference as it was publish'd by *Bartoli*. About a hundred and sixty Years since, however, or more, this *Mausoleum* of *Augustus* was engrav'd at *Rome* entire, and with all its Parts; but forasmuch as the Monument was in the very same Condition then that it's in now, we have purposely omitted that Delineation of
2 it, as being not to be depended upon. We have however added the Plan² as it was taken from *Bufalini's* Design. The Diameter of the whole Circumference was about two hundred *French* Feet. The Fabrick was of small Stone disposed in the Form of a *Rhombus*, which kind of Building we often meet with in ancient Monuments. Near to the *Mausoleum* was a Wood or Grove dispos'd into various Walks, according to *Strabo*.

II. *Hadrian's Mausoleum* was yet much greater and more adorn'd than that of *Augustus*: But of this there remains only a Tower, tho' of an enormous Size, which now makes the Fortrefs in the Castle of *S. Angelo*, and is a Piece of Building of such prodigious Strength, that it seems to have been calculated to stand for ever. The Outside of it was adorn'd with several Ranges of beautiful Columns, fourscore of which are yet to be seen in *S. Paul's Church* without the Walls: One half of these is of a larger Size than the other half, so that forty were probably intended for the Range below, and the other forty for the
3 Range above: But we here exhibit the Plan³ of this spacious Edifice as it was
4 publish'd by *Bartoli*, and its Profil⁴ as publish'd by the same. As to the Plan, it
6 seems





seems to be pretty accurate; nor indeed was it difficult to make it so: But I own I cannot say so much of the Profil or or Upright, there being many things which *Bartoli* seems to have put there from Conjecture only. For *Bartoli* assigns only two Ranges of Columns to this Structure, tho' *Lauro* and others make three of them. We however follow only the first. And here it's certain, that the two Ranges of Columns, which the Monks of our Order affirm to have been taken from *Hadrian's Mausoleum*, do very well agree with the Profil as *Bartoli* has given it. Nor is it probable, that they who were permitted to pillage this *Mausoleum*, to adorn *S. Paul's Church*, would have left the third Range of Columns behind them, had there been any such. But after all, there's nothing certain to be deduc'd from thence. *Bartoli*, it seems, made the second Range consist only of Pilasters; whereas if we may give Credit to the *Benedictines* of *S. Paul*, the second Range was Columns, tho' less than those below; so that *Bartoli's* Pilasters are nothing but pure Caprice. This *Mausoleum* was adorn'd with both Pedestrian and Equestrian Statues, and with Chariots too: But these Statues, *Procopius* says, were broken in pieces in the Time of the *Gothick War*, when the *Romans*, for want of Stones, were forc'd to make use of them to throw upon the Enemy.

III. As to the *Septizonium* of *Severus*, there are many Difficulties started about it: As first, whether it was the Place of that Emperor's Burial; also whether that *Septizonium*, whose three Ranges of Architecture one above another remain'd in the Time of *Sixtus V*, and were pull'd down by his Command, for fear they should have tumbled suddenly on Passengers; whether that *Septizonium*, I say, was the same that the Emperor *Septimius Severus* built in his Life-time for his own Sepulchre; and also whether it was therefore call'd *Septizonium*, from its having seven Ranges of Architecture one above another. In answer to all which, all that we can say is, that the Sepulchre of *Septimius Severus* was certainly made in fashion of a *Septizonium*. *Spartian*, speaking of *Geta*, the Son of *Septimius Severus*, says, 'that he was carried to the Sepulchre of his Ancestors, which one leaves 'on the right, in going from the *Via Appia* to the Gate, and which he caus'd to 'be built in his Life-time in manner of a *Septizonium*.' Which Account of *Spartian's* agrees very well with the *Septizonium* that remained under the Pontificate of *Sixtus V*. For that was in the *Via Appia* in the Court before *S. Gregory*. But there is still a Difficulty, and that is, how a Sepulchre could be in the City? For tho' what *Servius* says be true, namely that none but Emperors and Vestal Virgins might be interr'd in the City, which nevertheless is disputed, the Difficulty would still remain, because it was the Sepulchre of his Ancestors also, who certainly were not Emperors. 'Tis farther to be observ'd, that *Septimius Severus*, the Father of *Geta*, cannot by *Spartian* be reckon'd among *Geta's* Ancestors, seeing that, according to the same *Spartian*, *Septimius Severus* was interr'd in the Sepulchre of *Marcus Antoninus* the Philosopher, whose Memory he had in greater Honour, than that of any other Emperor, even so far as to put his Son *Commodus* among the Gods, and to be of Opinion that all succeeding Emperors would take the Name of *Antoninus*, as before they had done that of *Augustus*. But in all this I dare not determine. The other Difficulty of seven Ranges of Architecture one above another, is not much less than the former: For several Architects, who, according to *Nardini*, had seen the three remaining Ranges, maintain'd that it was not possible to build four more upon those three. This Structure has however always had the Name of a *Septizonium*: For so they call'd it in the 8th Century, as may be seen in an anonymous Author of that Age, publish'd by *F. Mabillon*, in the Fourth Volume of his *Analec'ta*; and so also it was call'd in the following Ages. We are then to look out for another Reason for this Denomination of *Septizonium*, than that taken from the seven Orders. But

from whence we are to have it, I know not: For that given by *Nardini*, which would be too long here to relate, does by no means please me, and it's hard to guess at the Meaning of others. We here exhibit the three Ranges of Architecture ' which were in being in Pope *Sixtus* the Vth's Time, and which were engrav'd many Years before that Pontificate, by *Antony Lafreri*, in the Year 1546, upon which I cannot but repeat, that all those that have seen them, and have any Judgment in Architecture, are of Opinion that four more Ranges could never have been supported by this Structure: Notwithstanding this, there was engrav'd at *Rome*, in the 8th Century, a *Septizonium* with seven Ranges of Columns, such as we have here plac'd ' by the genuine *Septizonium*, which is a Work of pure Caprice, and never existed but in the Imaginations of some Men; so that there is therefore no Credit to be given to it.

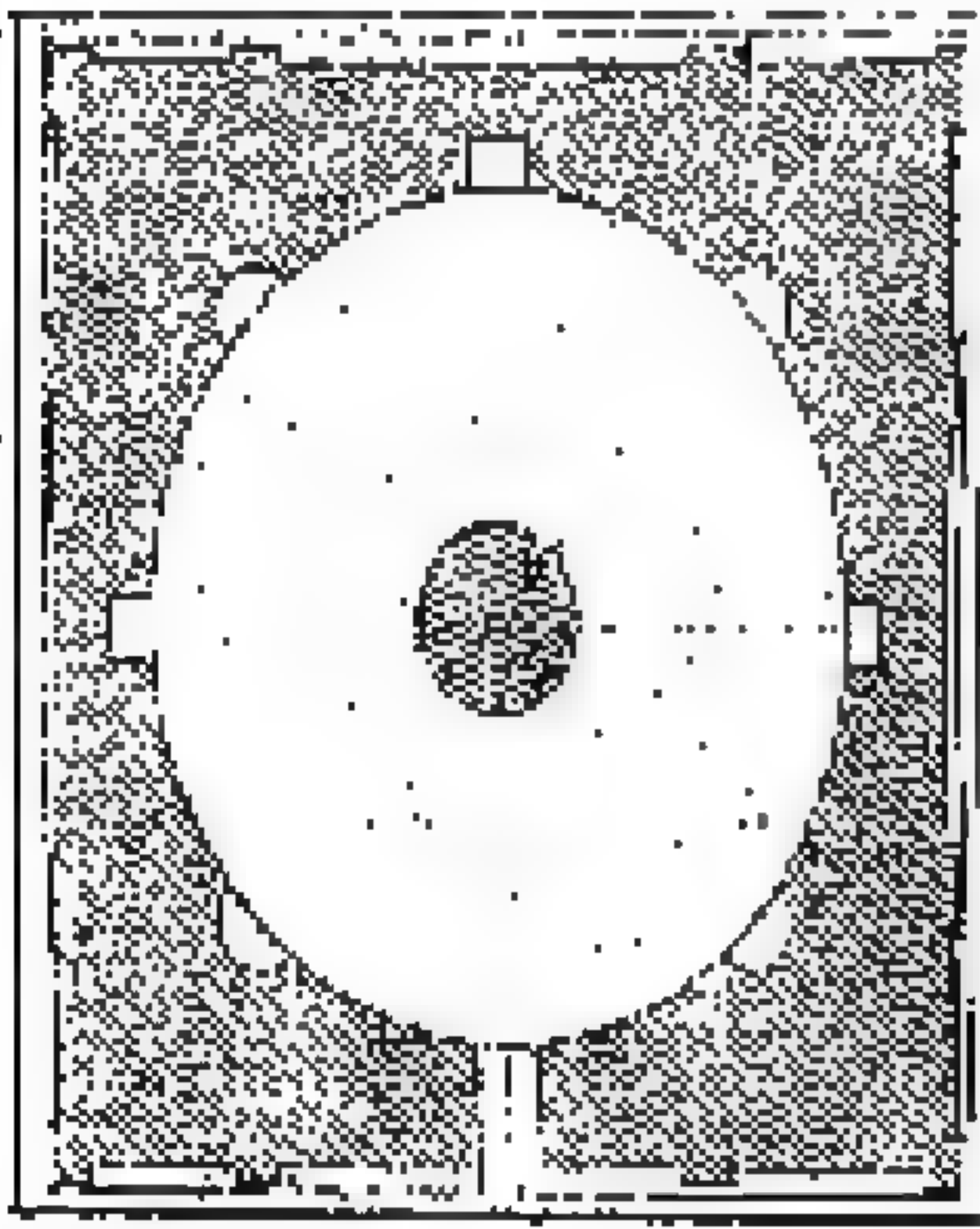
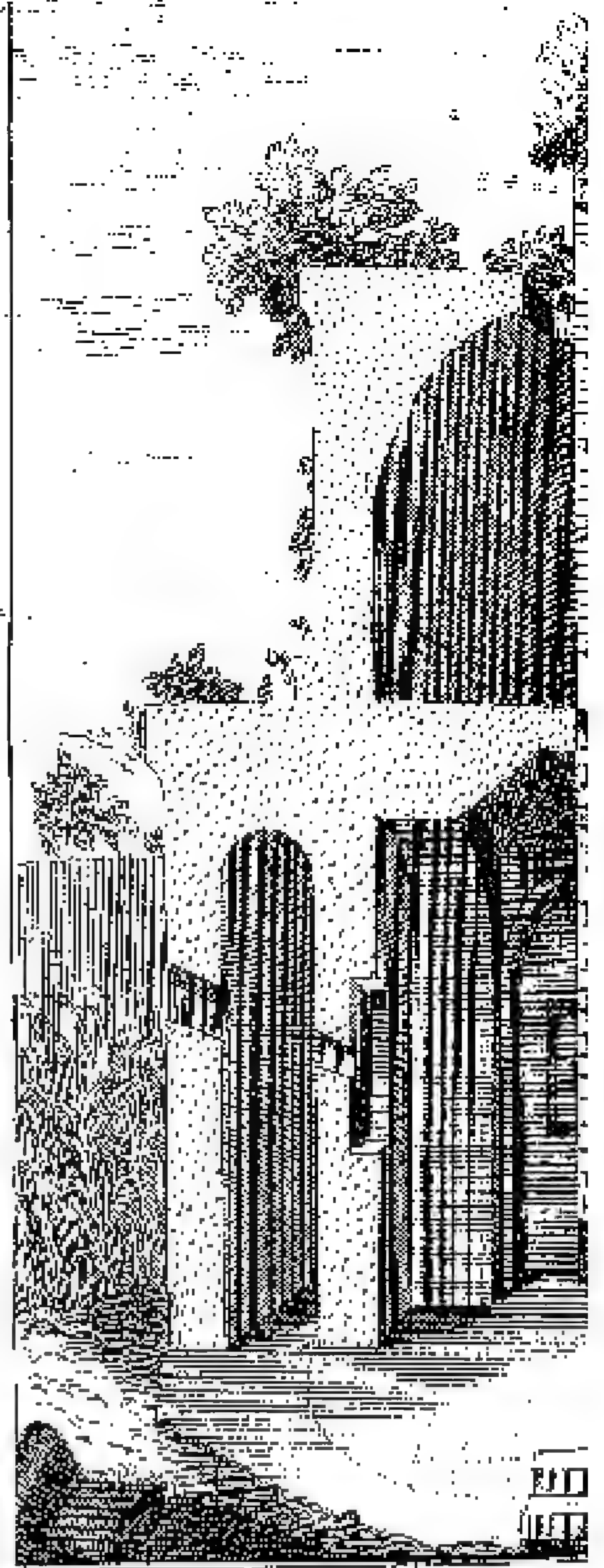
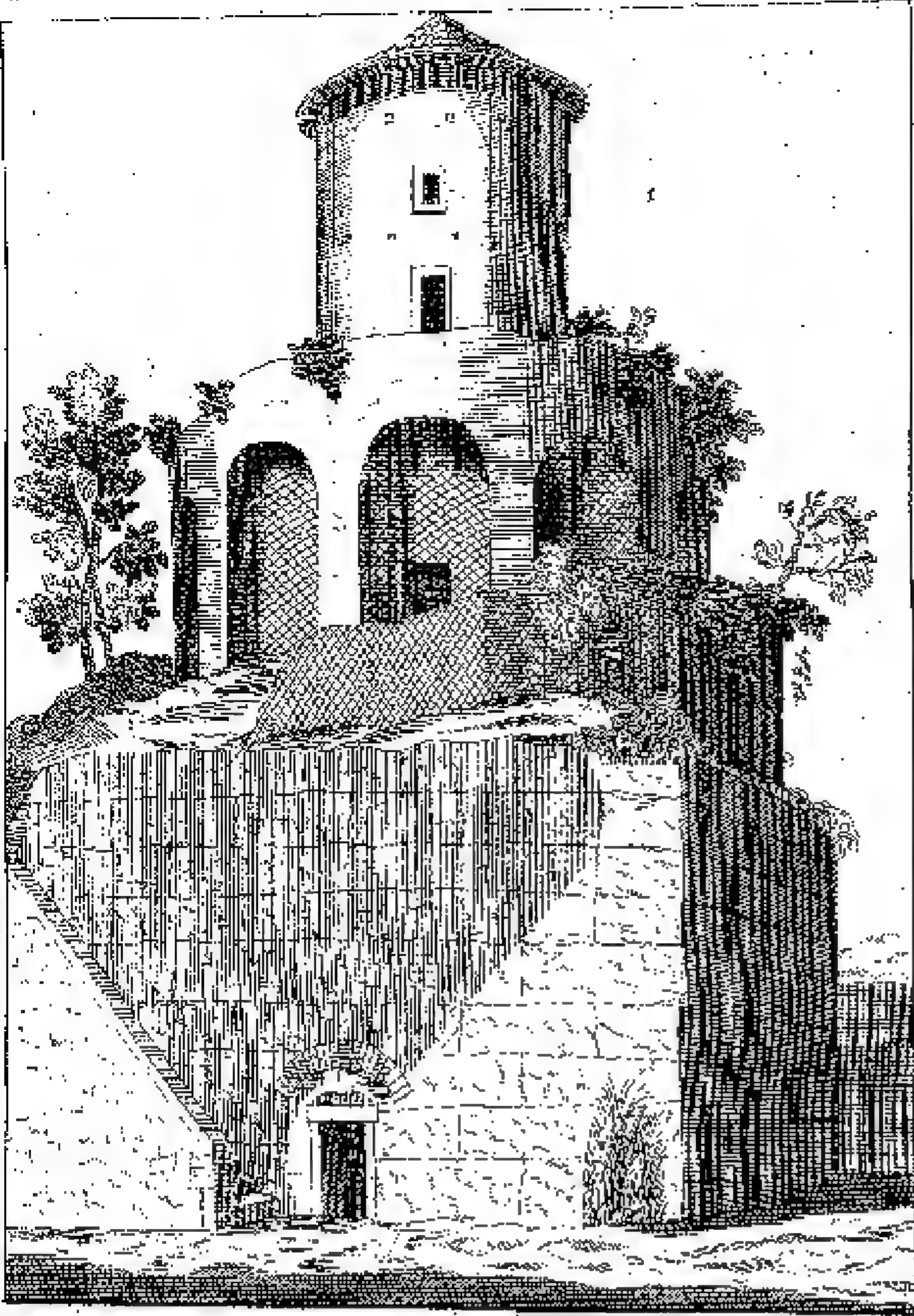
C H A P. X.

I. The Pyramid of Cestius. II. The Trajan and Antonine Pillars were a kind of Mausolea. III. Several other Mausolea.

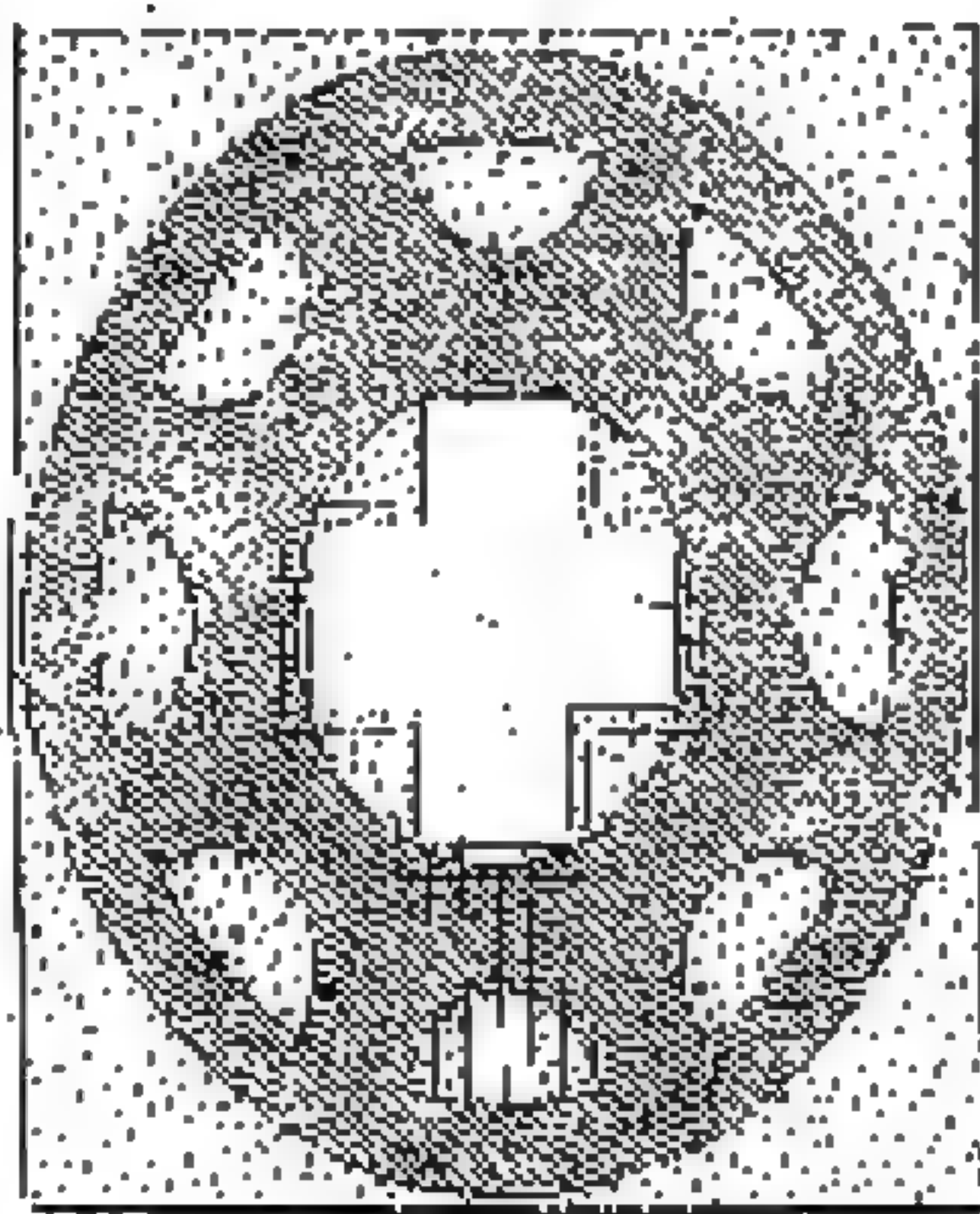
7 I. **T**HE Pyramid of *Cestius*, which we see as one goes to *S. Paul's Gate*, was made in Imitation of the Pyramids of *Egypt*, with this Difference, that the Superficies of this is all smooth, whereas the *Egyptian* Pyramids are made with Steps all the way up. The Inside of this is all a void Space, in which it also differs from those of *Egypt*, they having very little void within so great a Pile of Building. The Inscription upon this Pyramid is thus to be read: *Caius Cestius Lucii filius, poblilia, Epulo, Prætor, Tribunus Plebis, Septemvir Epulorum*. In *English*: ' *Caius Cestius Epulo*, the Son of *Lucius*, of the *Poblilian* Tribe, *Prætor*, Tribune of the People, and one of the *Septemviri* of the *Epulones*.' Another Inscription under this, and in a smaller Character, ought thus to be read: *Opus absolutum ex testamento diebus trecentis triginta, arbitrato Pontii Publii filii, Claudia Melæ heredis, & Pothi liberti*. Which signifies ' that the whole Work of ' this Pyramid was finish'd agreeably to the Will in three hundred and thirty ' Days, at the Pleasure of *Pontius Mela*, the Son of *Publius* of the *Claudian* ' Tribe, who was the Heir and Freed-man of *Pothus*.' And here we ought to recollect what has been said above of the Names of the Tribes mention'd in their Epitaphs. Another recent Inscription takes notice of the Pyramid's being repair'd in the Year 1663. The Breadth of this Structure at the bottom is, according to the Measure of *Octavio Falconeri*, a hundred and thirty five Palms.

The Inside of the Pyramid is adorn'd with some antique Paintings. The first of which is the Picture of a Woman sitting, and either reading or singing some Funeral Song: For it was customary to sing at Funerals, and to play upon the Flute beating the Breast, as *Lucian* informs us. The next is another Picture of a Woman sitting, who seems to be preparing something in a Bason. The third is a Woman crown'd, who holds in one Hand a Plate or Dish, and in the other a Cup, to denote a Funeral Repast. The fourth has in her Hand the Flutes they us'd at Funeral. But besides all this, there are painted Urns within this Pyramid, and the Image of a Victory holding a Crown in one Hand, and in the other a Diadem.

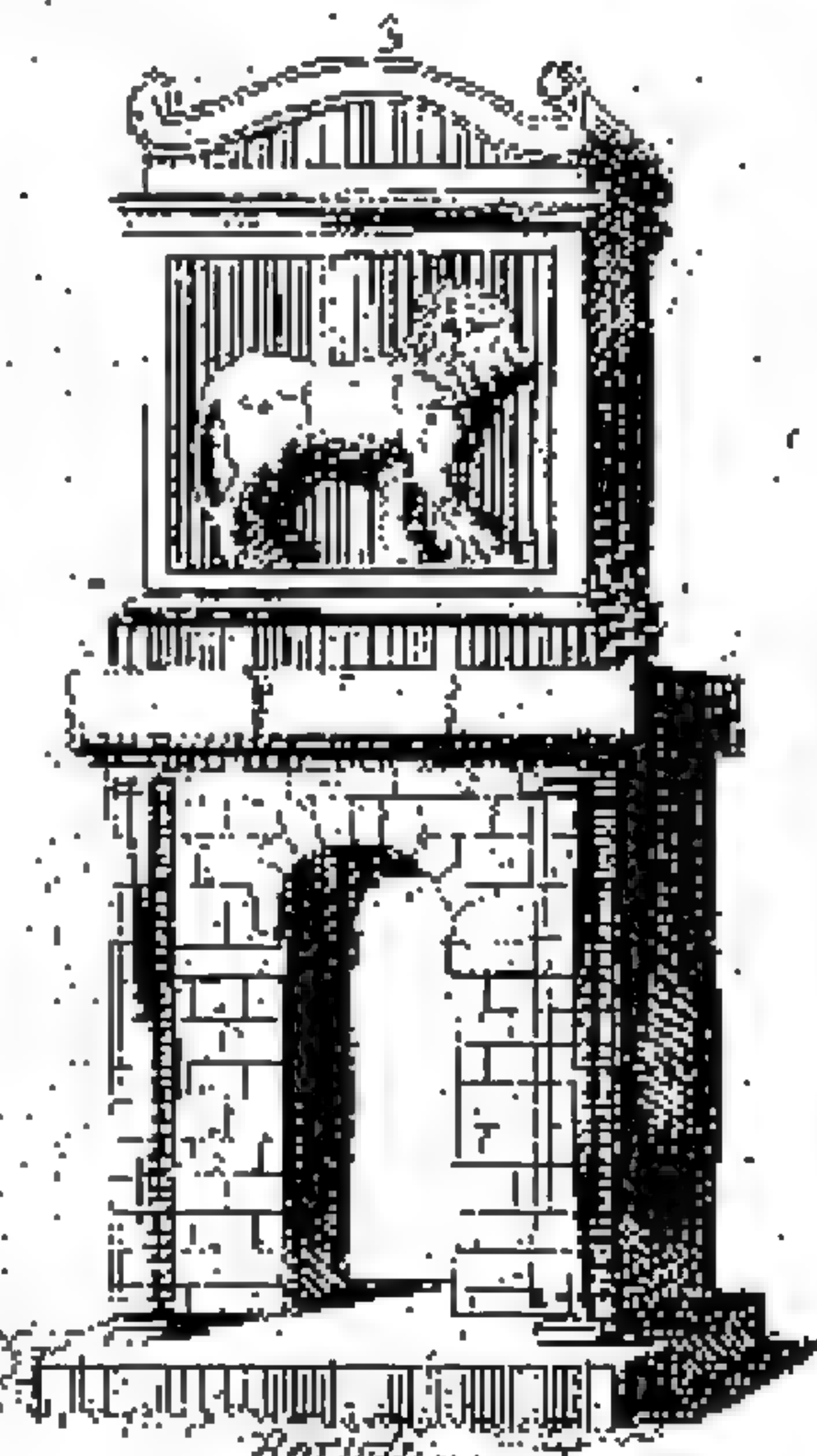
II. The



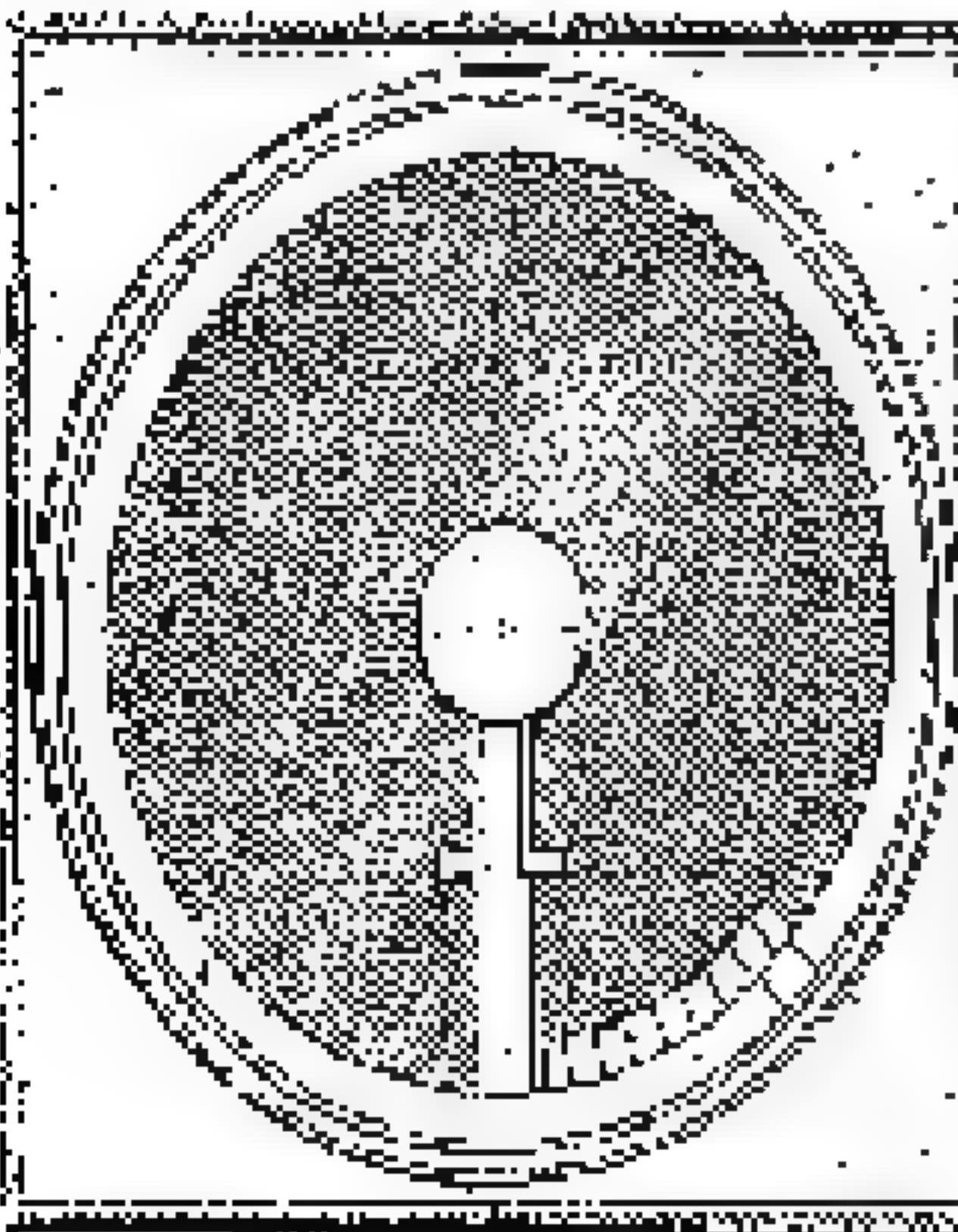
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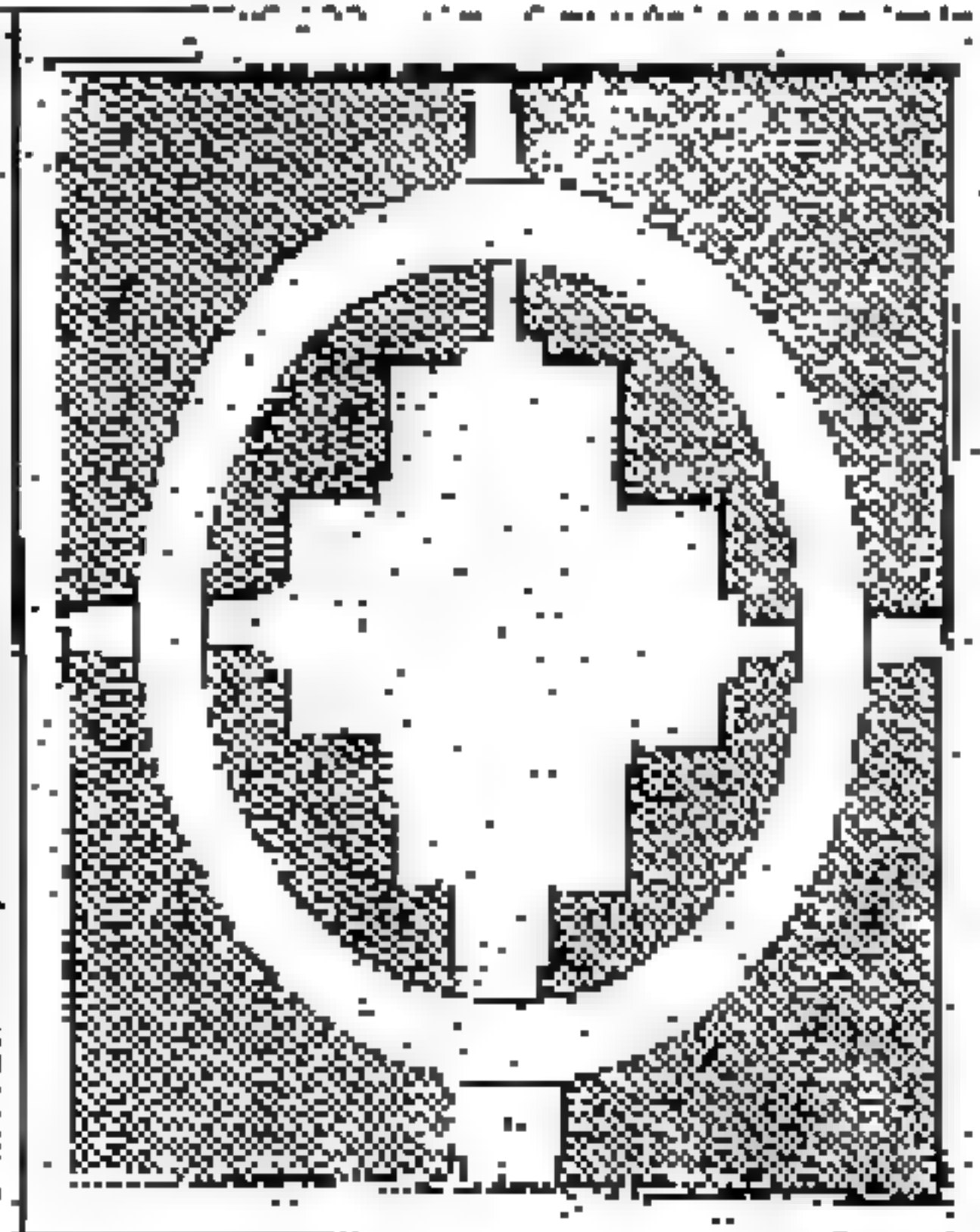
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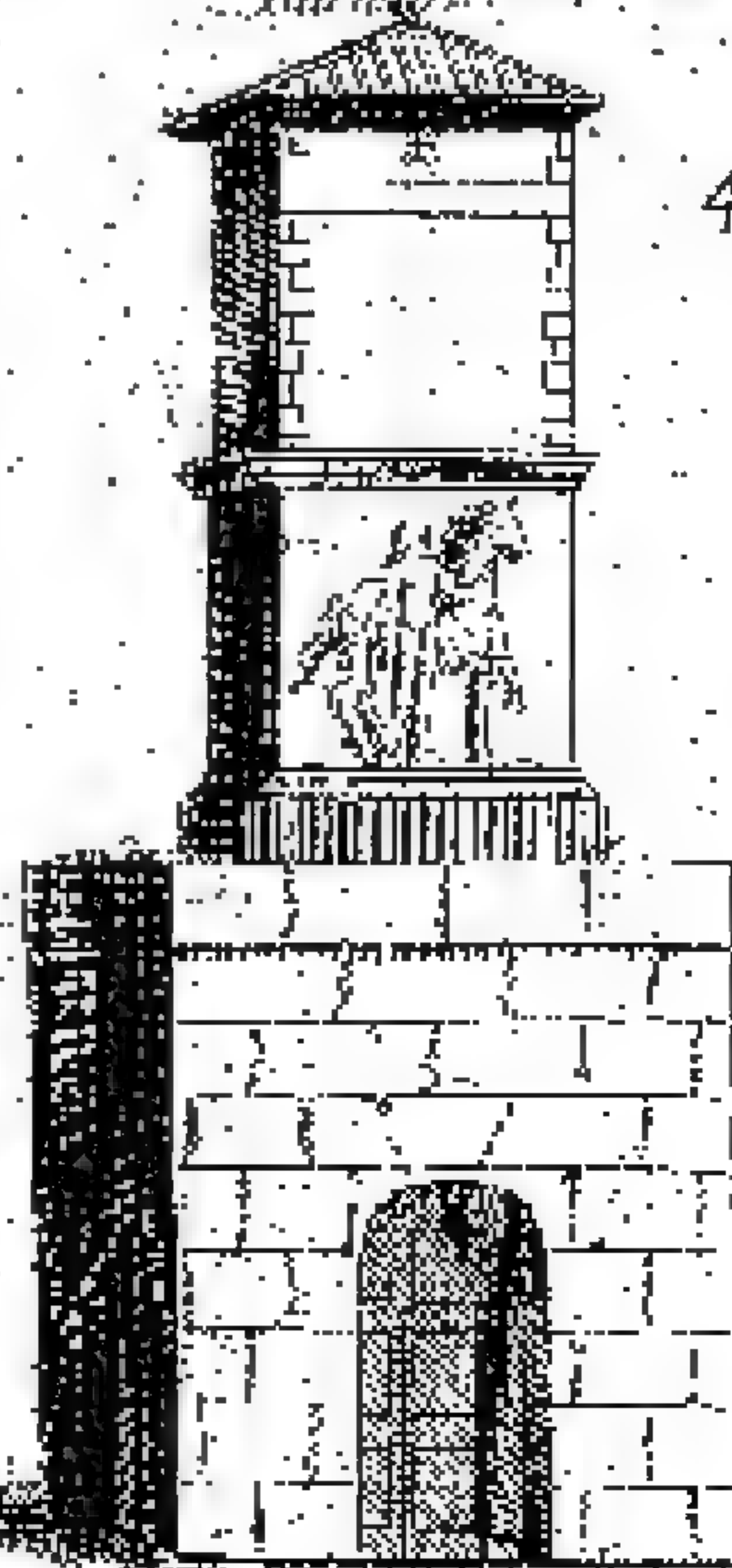
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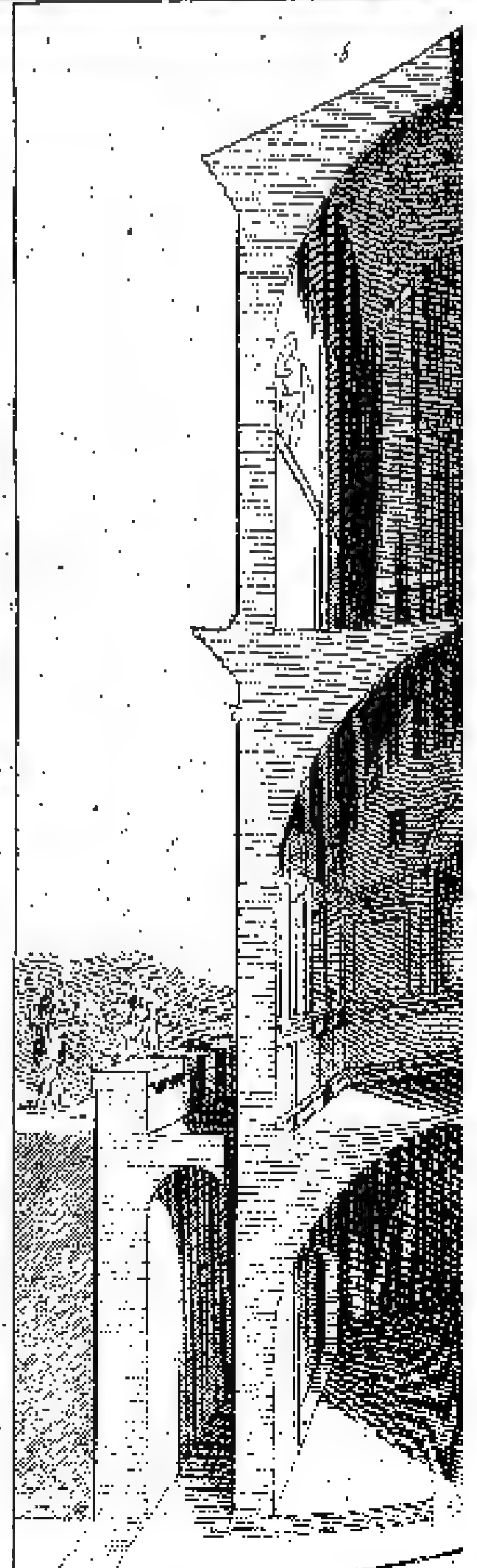
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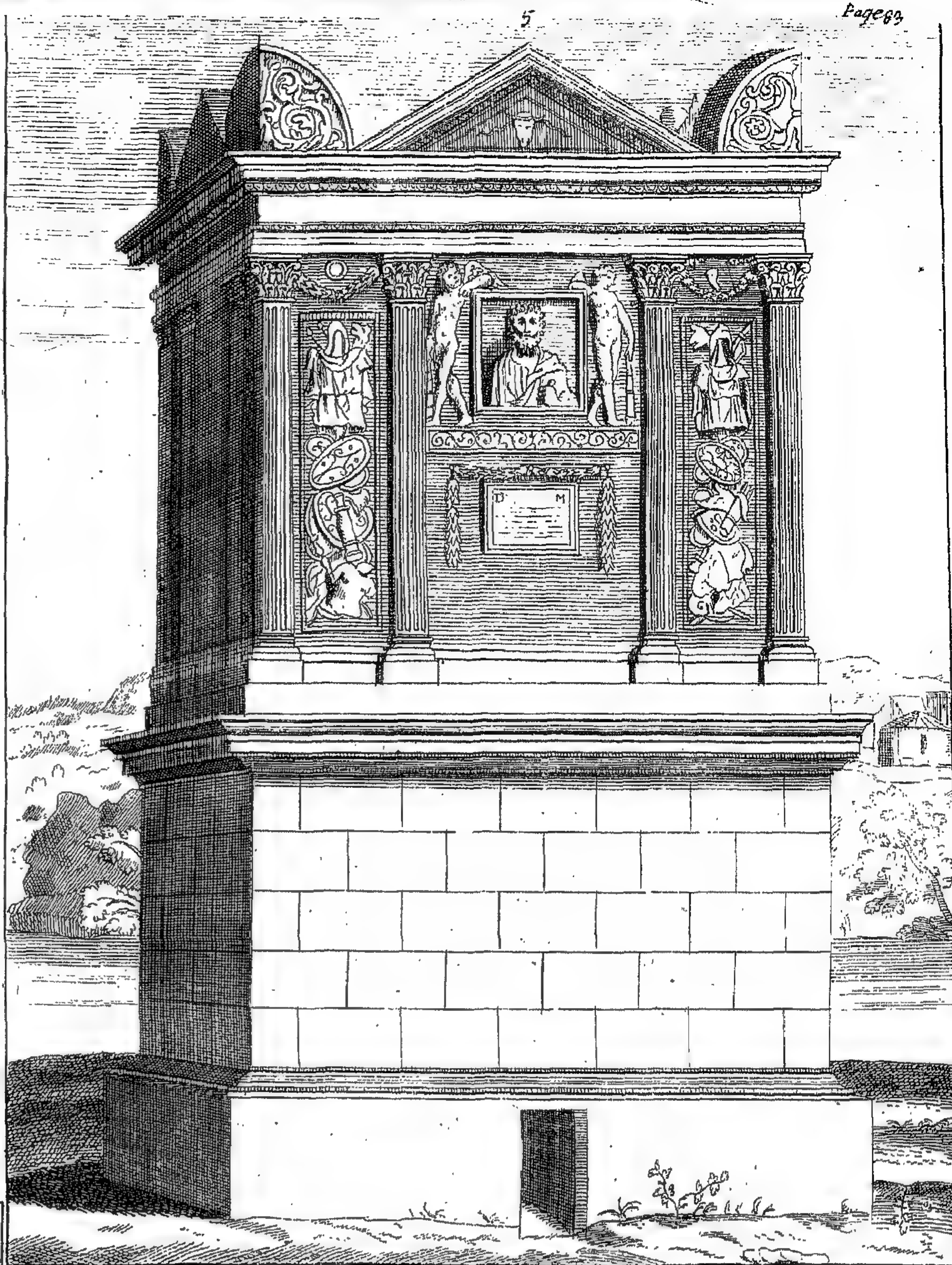
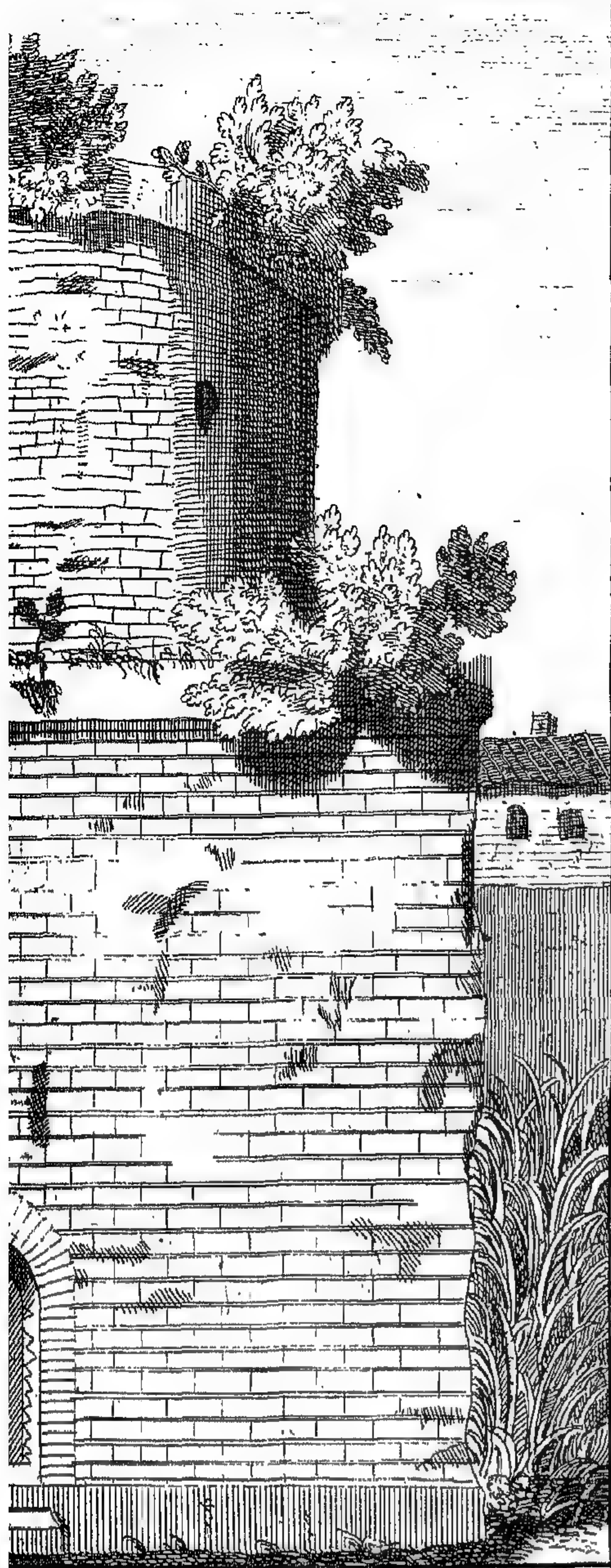


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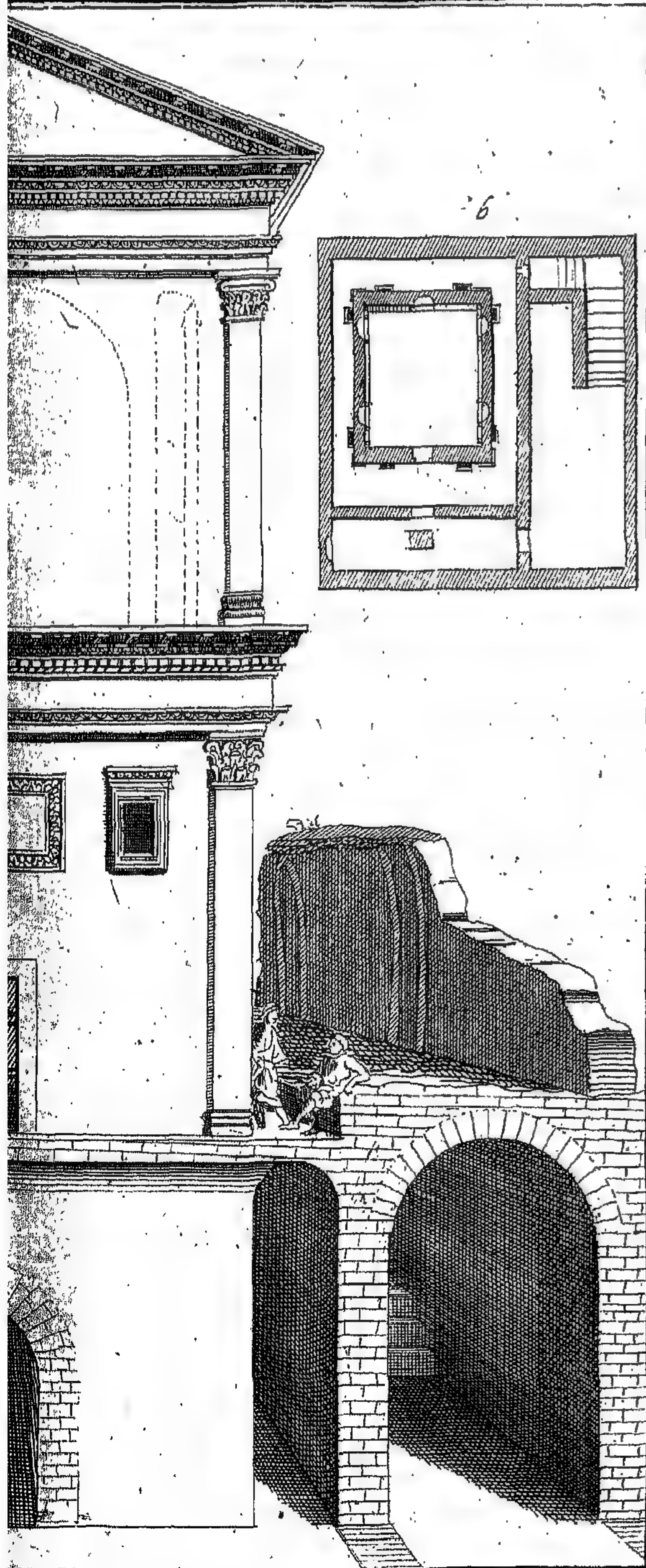


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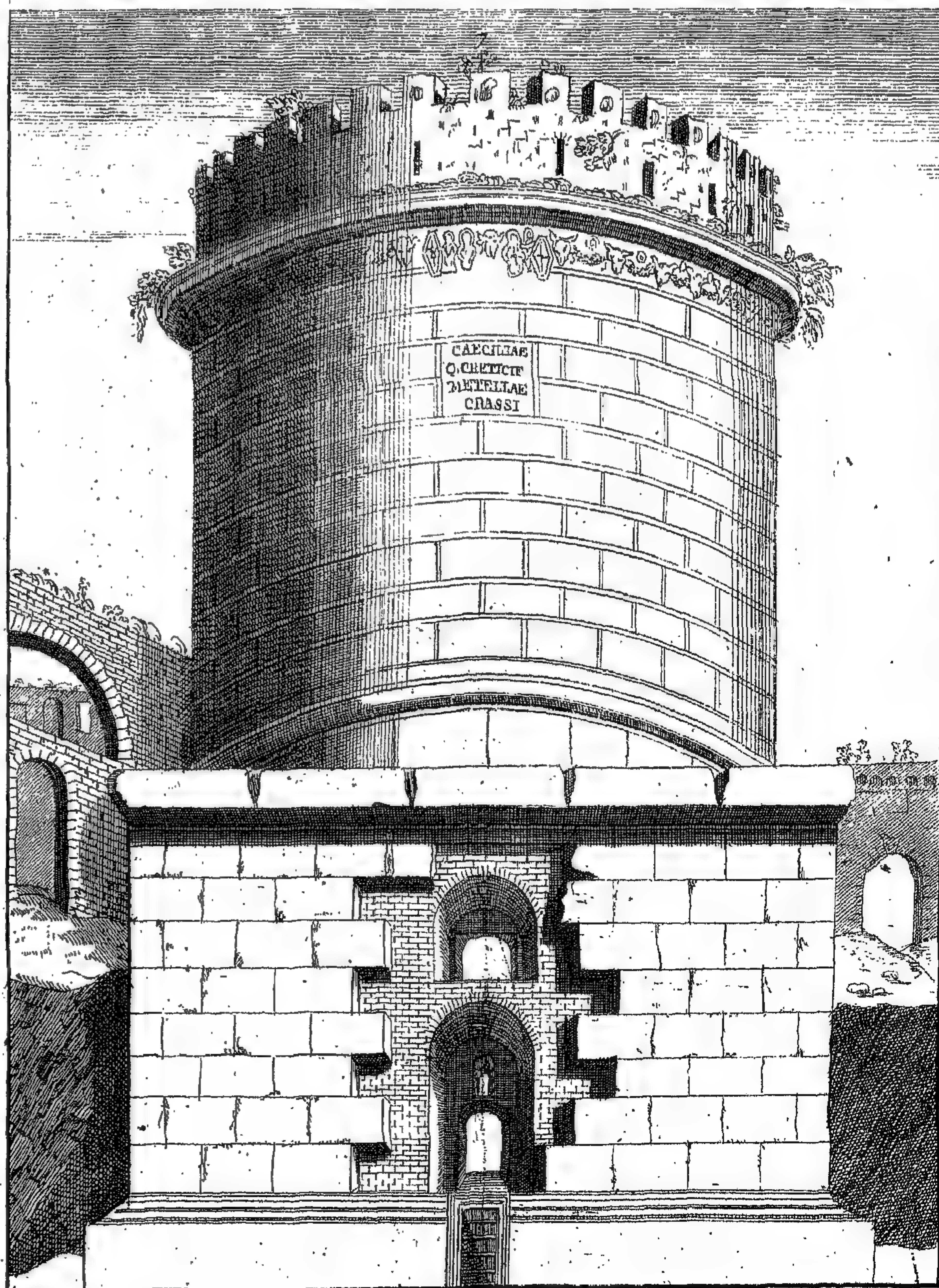




Bartoli.



Bartoli.



Bartoli.

II. The Pillars of *Trajan* and *Antonines* may also be reckon'd in the number of *Mausolea*, forasmuch as they were built in Honour of dead Princes, to eternize their Memory, and transmit their great Actions to Posterity. But these we have already exhibited. The Bass-Reliefs with which these are adorn'd, are dispers'd quite through the whole Work: And we may venture to say of these, that there's nothing more certain or more instructing in what regards Antiquity, than the several we have borrow'd from thence.

III. The following Sepulchre or *Mausoleum* ⁸ was found under the Capitol at *Rome*; the Inscription upon which imports, that *Caius Publicius Bibulus*, the Son of *Lucius*, and *Ædilis* of the People, merited by his Behaviour this Burying-place, given him by a Decree of the Senate, and the Voice of the People, for himself and his Descendants. The Original runs thus: *Caio Publicio Lucii filio Bibulo Ædili plebis honoris virtutisque causa Senatusconsulto populi que jussu locus monumento, quo ipse posterisque ejus inferrentur, publice datus est.* To have a Burying-place in the City was reckon'd a great Mark of Honour, and allow'd only to Emperors and Vestals: Nay there are but few Emperors that had it granted. The two Vases ⁹ in this Plate, with several Holes bor'd in them, were found in some Sepulchres; tho' it's hard to say of what use they have been: One of them indeed, adorn'd with a Head of *Silenus*, crown'd with Ivy and *Corymbi*, may have serv'd for a Wine-Vessel. The Brass-finger found also in a Sepulchre, seems to have been made to be fasten'd to a Wall to hang something upon.

'Tis said the following *Mausoleum*, situated in the *Via Appia*, the Structure of ^{PLATE XXVII.} which is very plain and simple, and seems to be of early Antiquity, belong'd to the *Scipio's*: But all the Authority for this is Tradition only, which is not much to be depended upon. We here present the Reader however with the Plan and Profil of it: ^I

The same thing may be said of the *Mausoleum* of the *Servilian* Family, whose Plan and Profil is here also exhibited ², and which is situated in the *Via Appia*. In this one may observe Chambers and Apartments, such as we have seen in the first Book of this Volume.

The following Sepulchre or *Mausoleum* ³ is four-square, and adorn'd with Columns, upon the top of which is represented a Lion. This Monument was near *Tivoli* or *Tibur*, but is destroy'd: The Design however was taken by *Peter de Cortona* when it was standing. The Lion was brought to the Palace of the *Barberini* Family, and plac'd in the Stair-Case. The next Sepulchre ⁴ is also a kind of little square Tower not far from *Tivoli*; but without other Ornament than a naked Man holding a Horse by the Bridle.

The following *Mausoleum* ⁵ situated in the *via Portuense*, was very magnificent, adorn'd with fluted Pilasters and Trophies, which denote it to have been built for some Consular Person of great Merit. His Busto is in a square Frame supported by two *Genii*. In the Time of *Alexander VII*, this *Mausoleum* was destroy'd, and the Marbles brought to *Rome*. Under the Image there's a square Tablet, where there seems to have been an Epitaph; but *Bartoli* has given us none.

A four-square Tower three Stories high, is also a Sepulchre or *Mausoleum*, the Plan and Profil of which we here exhibit ⁶. In the Profil they have have left one of the Sides cut and open, to make the Form observ'd, and the Ornaments of the three Chambers, which make the three Stories. The sepulchral Urn, which was found therein, is beautifully adorn'd with Bass-Reliefs that represent the Death of a young Woman, and the Passage of *Charon's* Boat, all which shall be exhibited in the following Book, where we shall treat of the Passage of Souls to the other World.

CHAP. XI.

I. The Mausoleum of Cæcilia Metella; II. Of Munatius Plancus; III. Of the Plautii. IV. Other Mausolea.

- 7 I. **T**HE Mausoleum of Cæcilia Metella, the Daughter of Quintus Creticus, may be reckon'd among the largest in the Territory of Rome. 'Tis a very large round Tower, exceeding strong and thick, so that there is very little void Space within. The Outside is adorn'd with Bass-Reliefs and Heads of Oxen, from whence it has the Name given it of *Capo di bove*. Under the Cornice one may observe Captives and Arms, the Trophies of the Cæcilian Family. In this Mausoleum there was a fine Urn; but it has been already exhibited. In the latter Ages they built a Wall round this Mausoleum, by which they made a kind of Fort, which serv'd them in the Civil Wars, this Mausoleum being then as it were the Fortress.

PLATE XXVIII II. The Mausoleum of Munatius Plancus Gaieta^r is not unlike the preceding one, and is adorn'd besides with a noble Epitaph, which runs thus: L. MUNATIUS L. F. L. N. L. P. PLAUCUS COS. CENS. IMPER. ITER. VII. VIR EPUL. TRIUMPH. EX RHETIS. ÆDEM SATURNI FECIT DE MANUBIIS AGROS DIVISIT IN ITALIA BENEVENTI IN GALLIA COLONIAS DEDUXIT LUGDUNUM ET RAURICAM. And ought thus to be read, *Lucius Munatius Lucii filius, Lucii Nepos, Lucii Pronepos, Plancus, Consul, Censor, Imperator iterum, Septemvir Epulorum, triumphavit ex Rhetis, ædem Saturni fecit de Manubiis, Agros divisit in Italia Beneventi, in Gallia Colonias deduxit Lugdunum & Rauricam.* The Meaning of which in English is, 'That Lucius Munatius Plancus, the Son of Lucius, Grandson of Lucius, and great Grandson of Lucius, was Consul, Censor, twice General or Imperator, and Septemvir of the Epulones, and that he triumph'd over the Rheti or Grisons, built the Temple of Saturn with their Spoils, divided the Lands of Beneventum in Italy, and led Colonies into Gaul to Lyons and Raurica.' This Raurica was situated near what we now call Basle in Swisserland.

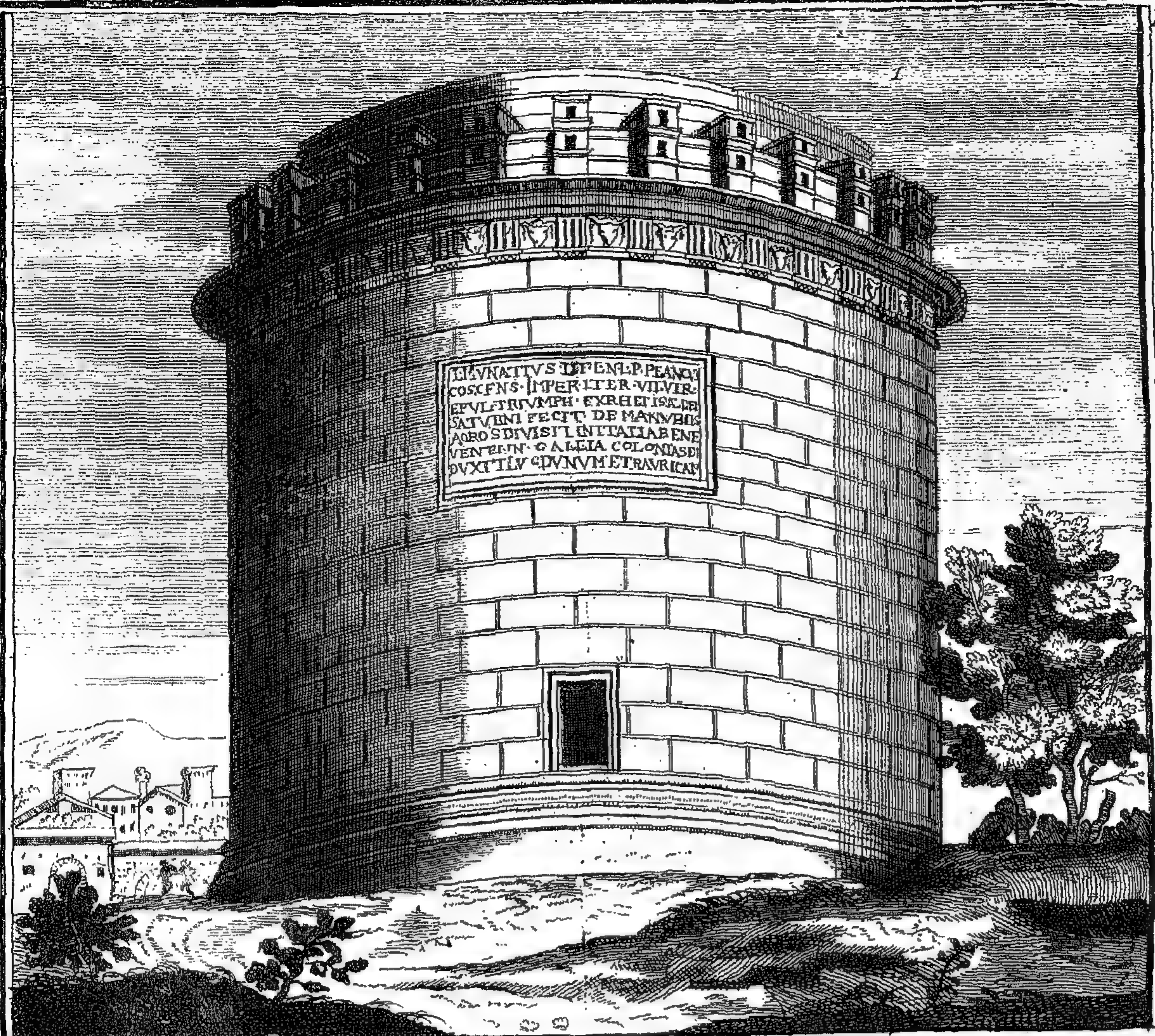
- 2 III. The Mausoleum of the Plautians is a large Tower almost of the same Form with the two former. It has two Inscriptions, one of which is thus read: M. Plautius Marci filius, Aulinepos Silvanus, Consul, Septemvir Epulorum. Huic Senatus triumphalia ornamenta decrevit, ob res in Illyrico bene gestas.

Lartia Cneii filia uxor.

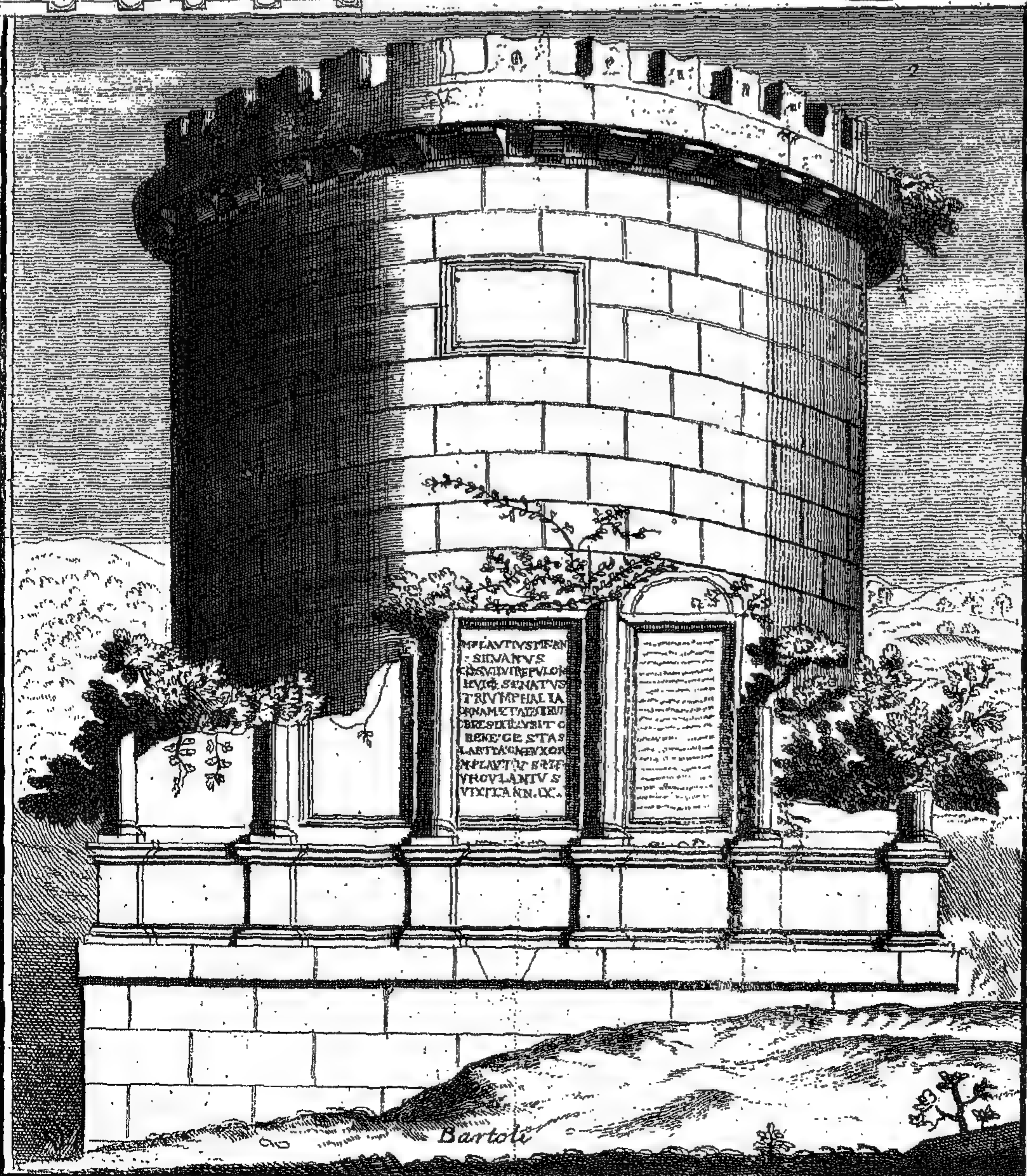
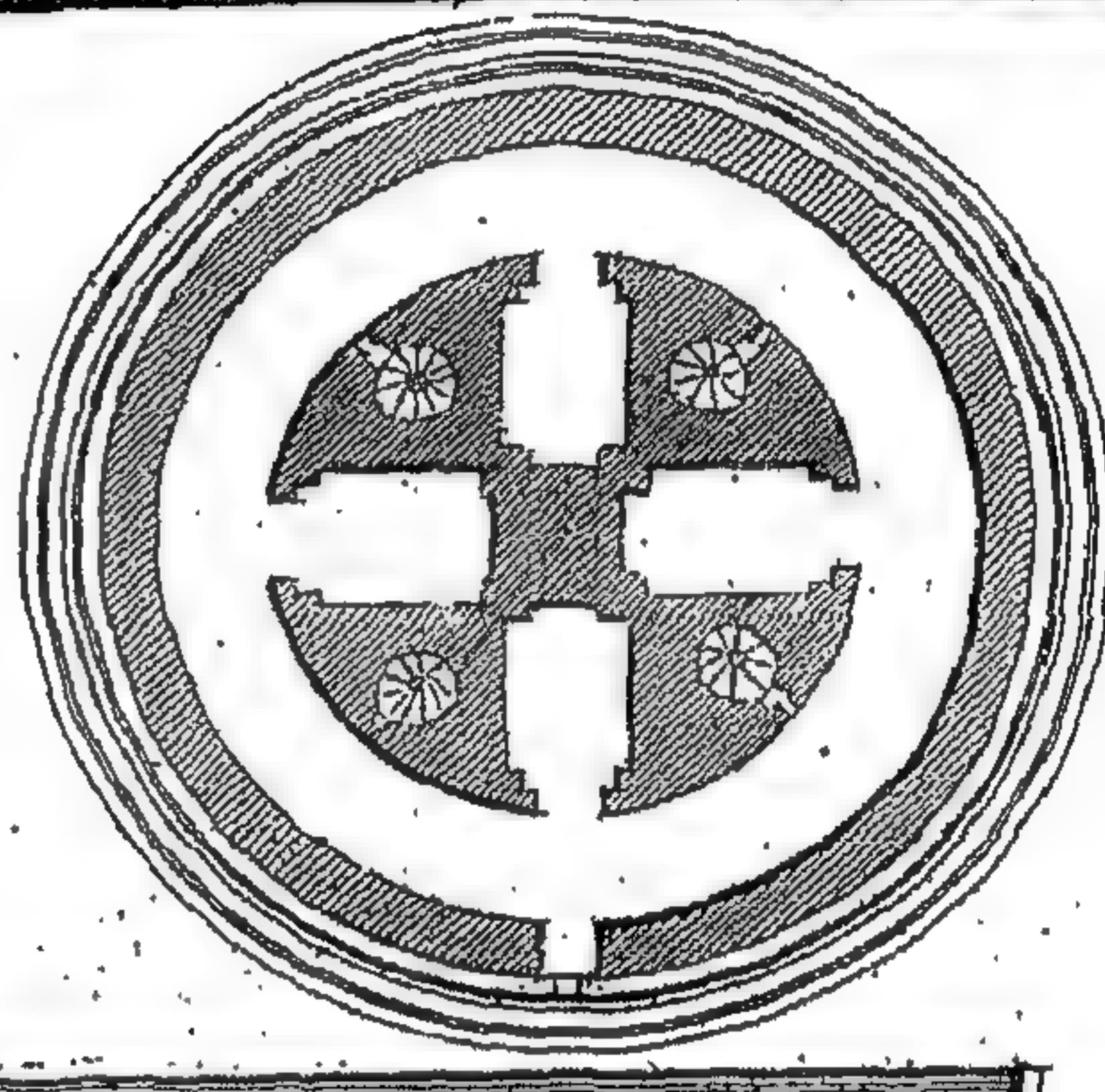
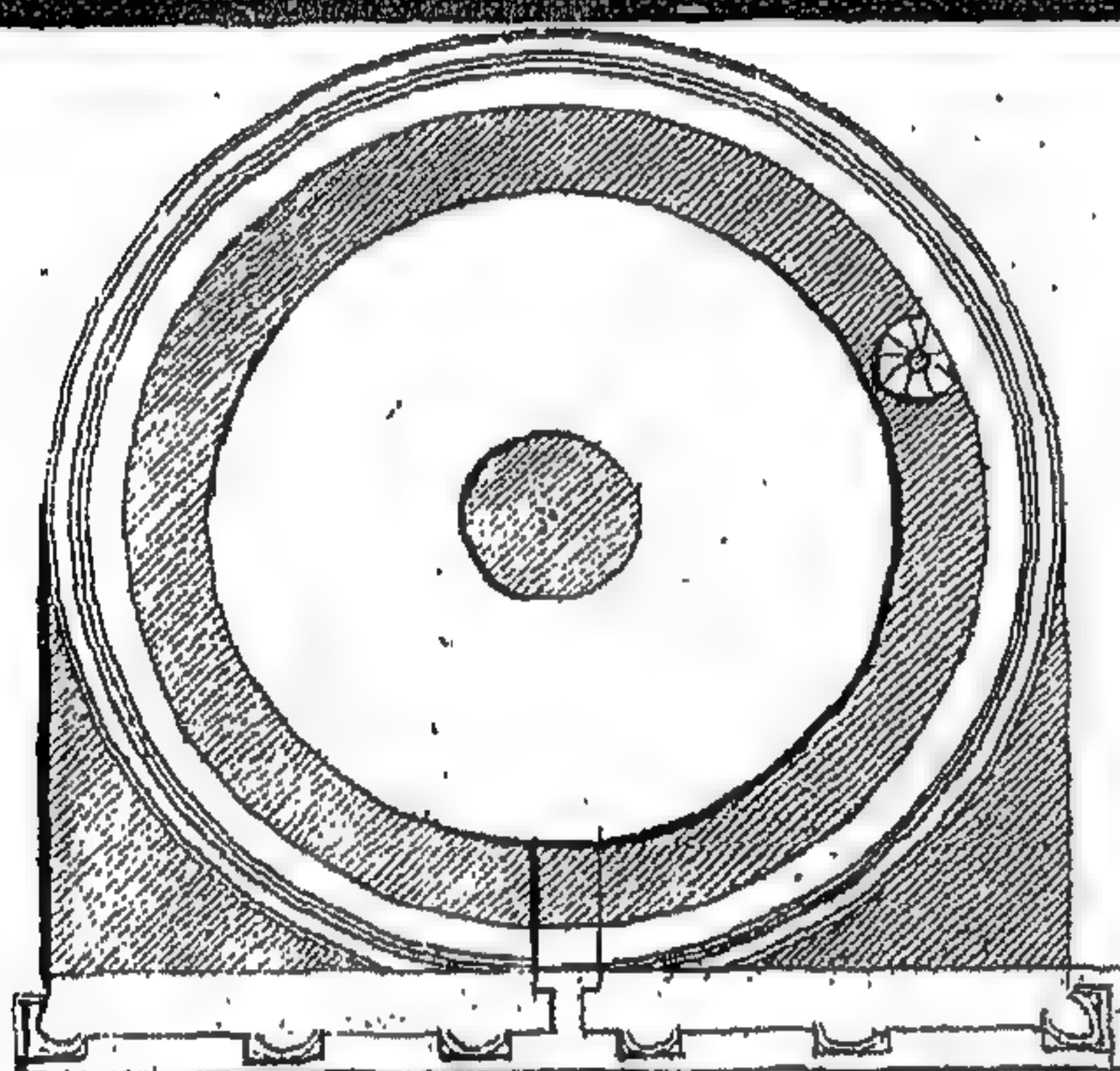
Marcus Plautius Marci filius Urgulanius vixit annis novem. The Sense of which in English is, 'That Marcus Plautius Silvanus, the Son of Marcus, and Grandson of Aulus, was Consul and Septemvir of the Epulones: And that the Senate, in Consideration of his Success in the Illyrick War, decreed him Triumphal Honours.

'That Lartia, the Daughter of Cneius, was his Wife.

'That Marcus Plautius Urgulanius, the Son of Marcus, liv'd nine Years.' Thus we see that this Epitaph relates to three Persons. The other Epitaph of this Mausoleum is a great deal longer than the last, and was made for another Person of the same Family, who was probably Brother to the former, seeing he is also the Son of Marcus, and Grandson of Aulus. This Epitaph runs thus,



Bartoli



Bartoli

TI. PLAUTIO. M. F. A. N.
 SILVANO. AELIANO
 PONTIF. SODALI. AUG.
 III VIR. A. A. A. F. F. Q. TIB. CAESARIS
 LEGAT. LEG. V. IN GERMANIA
 PR. URB. LEGAT. ET. COMITI. CLAUDII
 CAESARIS. IN BRITANNIA. CONSULI
 PROCOS. ASIAE. LEGAT. PROPRAET. MOESIAE
 IN. QUA. PLURA. QUAM. CENTUM. MILL
 EX. NUMERO. TRANSDANUVIANORUM
 AD. PRAESTANDA. TRIBUTA. CUM. CONJUGIBUS
 AC. LIBERIS. ET. PRINCIPIB. AUT. REGIB. SUIS
 TRANSDUXIT. MOTUM. ORIENTEM. SARMATAR
 COMPRESSIT. QUAMVIS. PARTEM. MAGNAM. EXERCITUS
 AD. EXPEDITIONEM. IN. ARMENIAM. MISISSET
 IGNOTOS. ANTE. AUT. INFENSOS. P. R. REGES. SIGNA
 ROMANA. ADORATUROS. IN. RIPAM. QUAM. TUEBATUR
 PERDUXIT. REGIBUS. BASTARNARUM. ET
 ROXOLANORUM. FILIOS. DACORUM. FRATRUM
 CAPTOS. AUT. HOSTIBUS. EREPTOS. REMISSIT. AB
 ALIQUIS. EORUM. OBSIDES. ACCEPIT. PER. QUEM. PACEM
 PROVINCIAE. ET. CONFIRMAVIT. ET. PROTULIT
 SCYTHAR. QUOQUE. REGEM. ACHERONENSI
 QUAE. EST. ULTRA. BORUSTENEM. OPSIDIONE. SUMMOTO
 PRIMUS. EX. EA. PROVINCIA. MAGNO. TRITICI. MODO
 ANNONAM. P. R. ADLEVAVIT. HUNC. LEGATUM
 IN. HISPANIAM. AD. PRAEFECTUR. VRB. REMISSUM.
 SENATUS. IN. PRAEFECTUR. TRIUMPHALIBUS
 ORNAMENTIS. HONORAVIT. AUCTORE. IMP
 CAESARE. AUGUSTO. VESPASIANO. VERBIS. EX
 ORATIONE. EJUS * Q. I. S. S.
 MOESIAE. ITA. PRAEFUIT. UT. NON. DEBUERIT. IN
 ME. DEFERRI. HONOR. TRIUMPHALIUM. EJUS
 ORNAMENTORUM. NISI. QUOD. LATIOR. EI
 CONTIGIT. MORA. TITULUS. PRAEFECTO. VRBIS
 HUNC. IN. EADEM. PRAEFECTURA. VRBIS. IMP. CAESAR
 AUG. VESPASIANUS. ITERUM. COS. FECIT.

Which long Inscription I read thus:

Tiberio Plautio Marci filio, Auli nepoti, Silvano Aeliano Pontifici sodali Augustali, Triumviro auro, argento, ære flando, feriundo. Questori Tiberii Caesaris, legato legionis quintæ in Germania, præfecto Urbis, legato & Comiti Claudii Caesaris in Britannia, Consuli, Proconsuli Asiæ, Legato, Proprætori Mœsiæ; in qua plura quam centum millia ex numero Transdanuvianorum ad præstanda tributa cum conjugibus ac liberis & principibus aut regibus suis transduxit; motum Orientem Sarmatarum compressit, quamvis partem magnam exercitus ad expeditionem in Armeniam misisset. Ignotos ante aut infensos populo Romano reges signa Romana adoraturus in ripam quam tuebatur perduxit. Regibus Bastarnarum & Roxolanorum filios, Dacorum fratrum (sic) captos hostibus ereptos remisit. Ab aliquis (sic) eorum opsides accepit. Per quem pacem Provinciæ & confirmavit & protulit. Scytharum quoque Regem a Cheronensi quæ est ultra Borusthenem opsidione summoto. Primus ex ea Provincia magno tritici modo annonam populi Romani adlevavit. Hunc Legatum in Hispaniam ad Præfecturam Urbis remissum Senatus in Præfectura triumphalibus ornamentis honoravit, Autore Imperatore Cæsare Augusto Vespasiano verbis ex oratione ejus, quæ infra scripta sunt.

MOESIAE ITA PRAEFUIT, UT NON DEBUERIT IN ME DEFERRI HONOR TRIUMPHALIIUM EJUS ORNAMENTORUM NISI QUOD LATIOR EI CONTIGIT MORA. *Titulus, praefecto urbis.*

Hunc in eadem Praefectura urbis Imperator Caesar Augustus Vespasianus iterum Consul fecit.

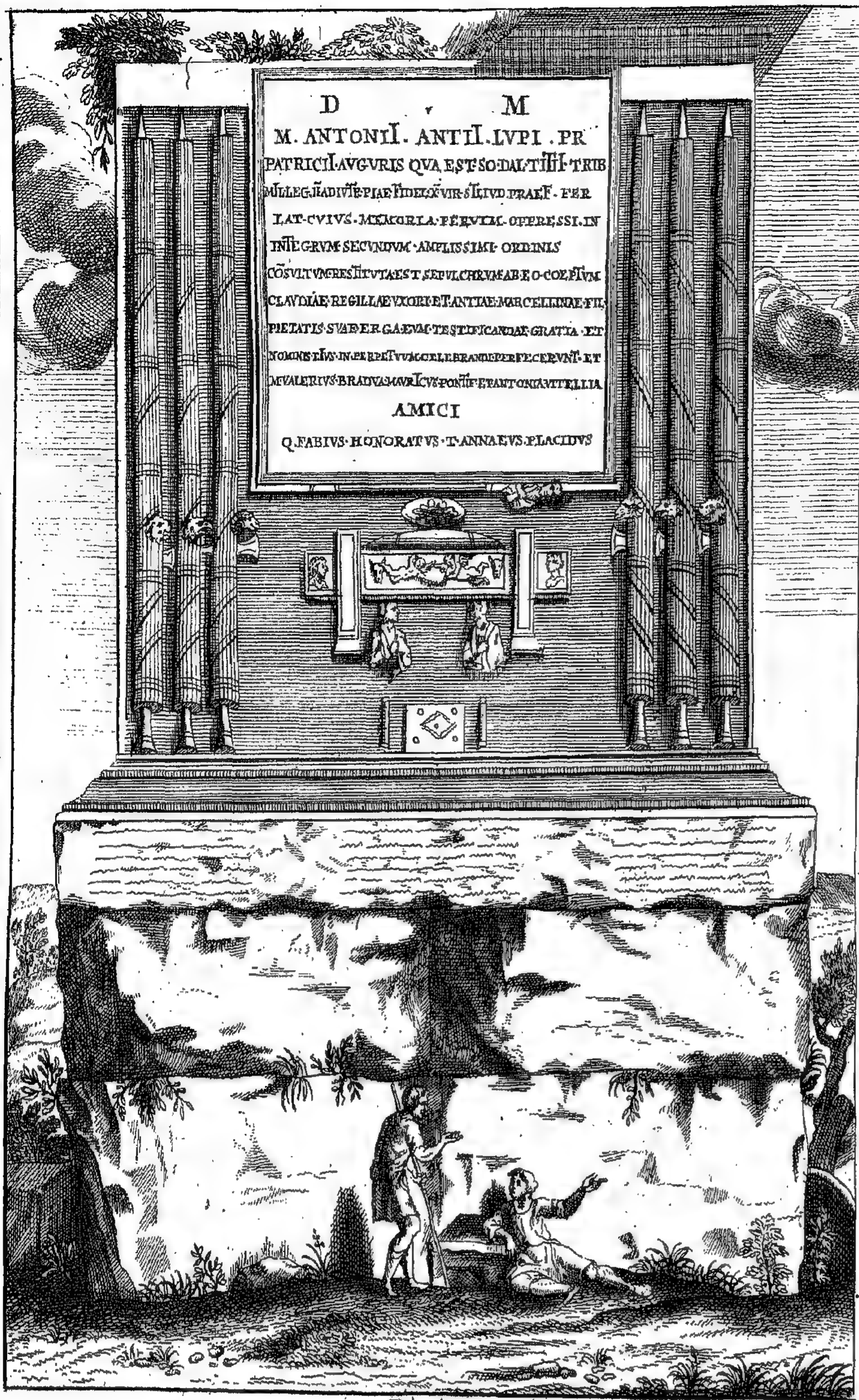
The *English* of which is this:

'In Honour of *Tiberius Plautius Silvannus*, the Son of *Marcus*, Grandson of
'*Aulus*, Pontif, *Sodalis Augustalis*, Triumvir for melting and coining Gold,
'Silver and Brass-Money, Questor of *Tiberius Caesar*, Legate of the fifth Legion
'in *Germany*, Praefect of the City, Legate and Associate of *Claudius Caesar* in
'*Great Britain*, Consul, Proconsul of *Asia*, Legate, Proprætor of *Moesia*, where
'he made Tributaries to *Rome* above a hundred thousand Men beyond the *Dan-*
'*nube*, together with their Wives, Children, their Princes and their Kings: Who
'quelled the Infurrection of the *Sarmatae*, tho' he had sent a great Part of his Ar-
'my upon an Expedition to *Armenia*: Who oblig'd strange Kings, who knew not
'till then the *Romans*, and others that were their Enemies, to come to the
'Bank of the River where he commanded, and bow their Necks to the *Roman*
'Ensigns. He also sent back to the Kings of the *Bastarne* and the *Roxolani*,
'their Children, and to the *Daci* their Countrymen, that had been taken Pri-
'soners, requiring Hostages from some of them: By which means he procur'd and
'establish'd Peace in that Province. He also oblig'd the King of the *Scythians* to
'raise the Siege of *Cherona*, situated beyond the *Borysthenes*, and was the first who
'caused a great Contribution of Corn in that Country to be paid to the *Romans*.
'After he had been sent Legate to *Spain*, and from thence recall'd to be Praefect
'of the City, the Senate honour'd him with Triumphal Ornaments while he was
'in that Post, at the Request of the Emperor *Augustus Vespasian*, who in his
'Speech used these Words: *He acquitted himself so well of his Government in Moe-*
'*sia, that the Honour of his triumphal Ornaments ought not to be deferr'd by me,*
'*had he not come too late.* He has the Title of Praefect of the City, which the
'Emperor *Vespasian* Consul for the second time gave him.

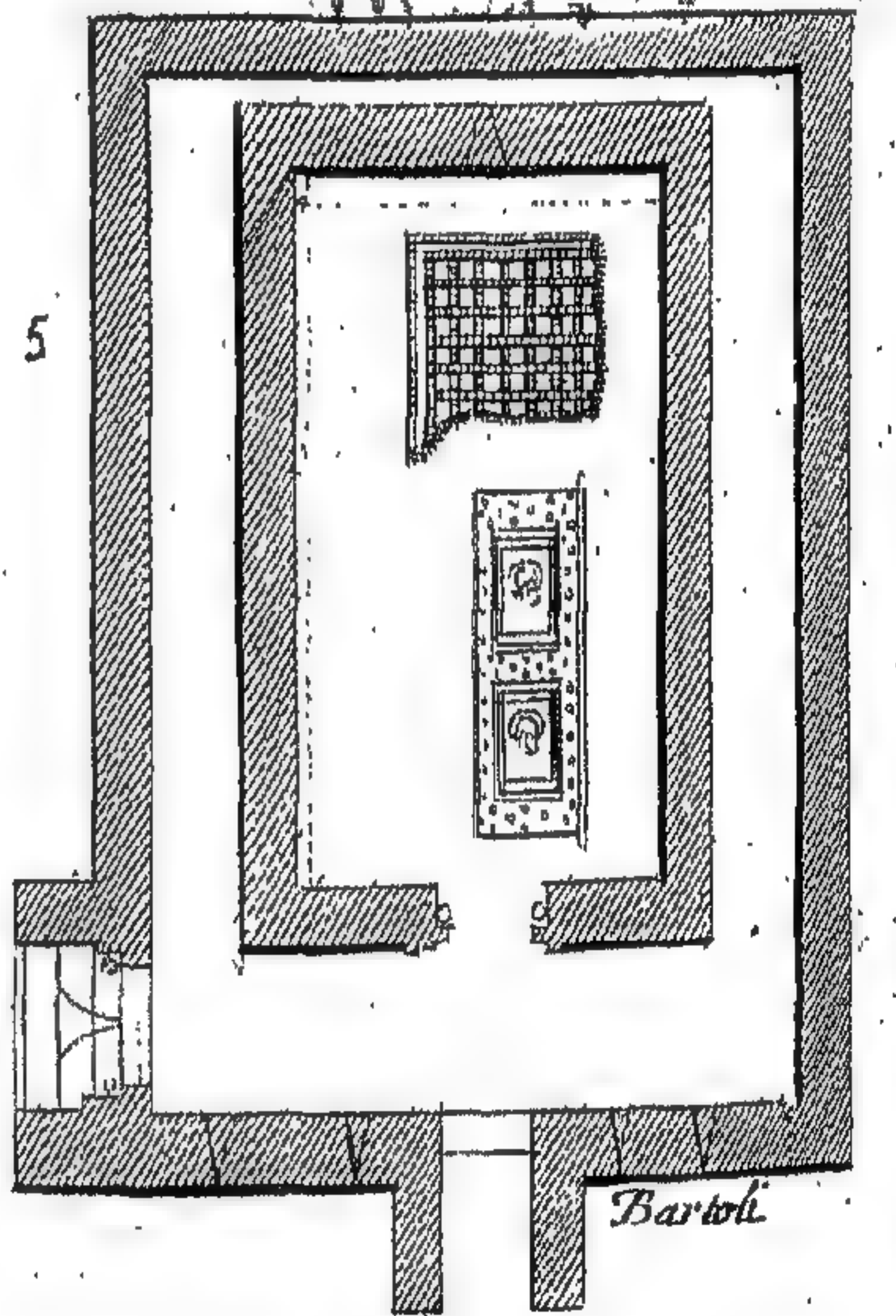
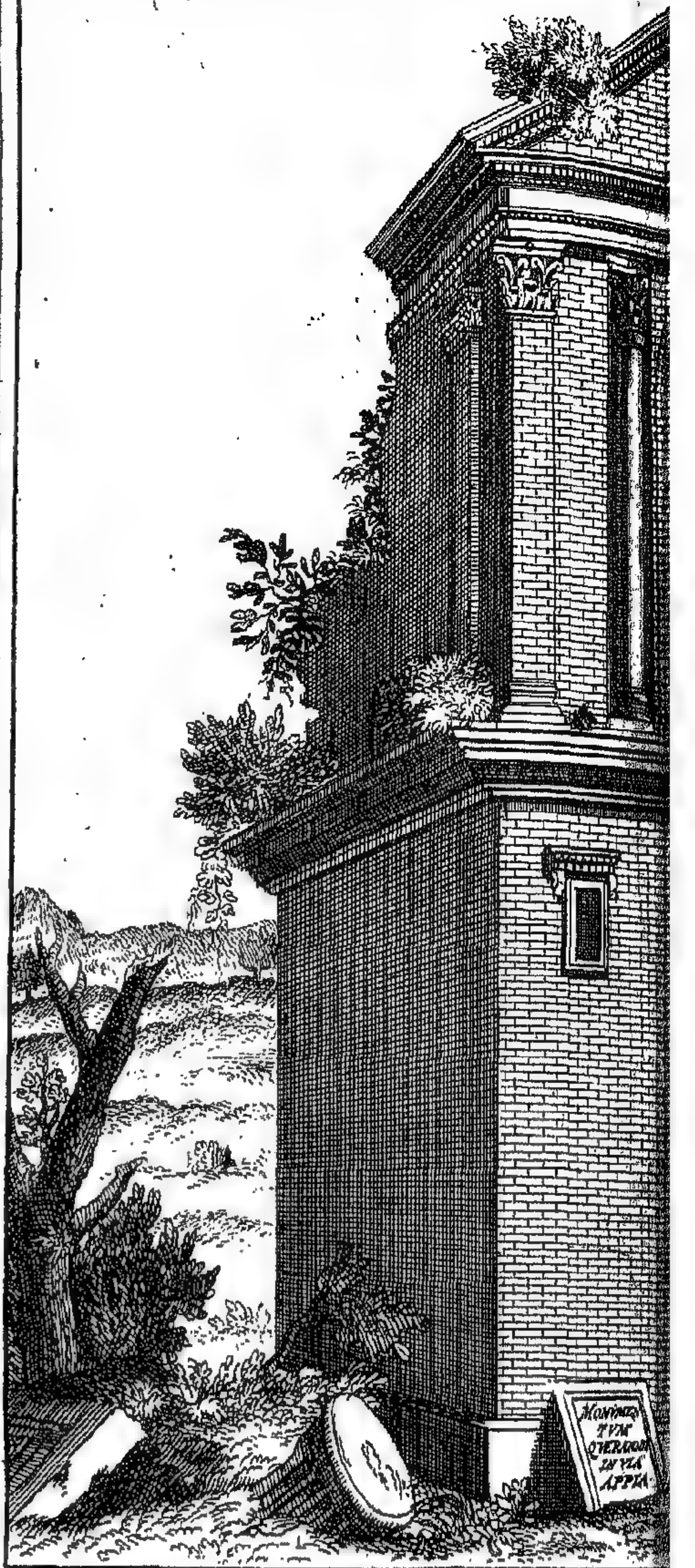
This Inscription contains an Abridgment of a long History, where many things occur that require some Explication: But as it does not concern the Subject we are upon, we pass on to other *Mausolea*.

PLATE XXIX. IV. The *Mausoleum* of *Marcus Antonius Antius* found in the *via Ostiensis*, is remarkable for the six *Fasces*, the Marks of Magistracy, and for the long Inscription, which is thus read:

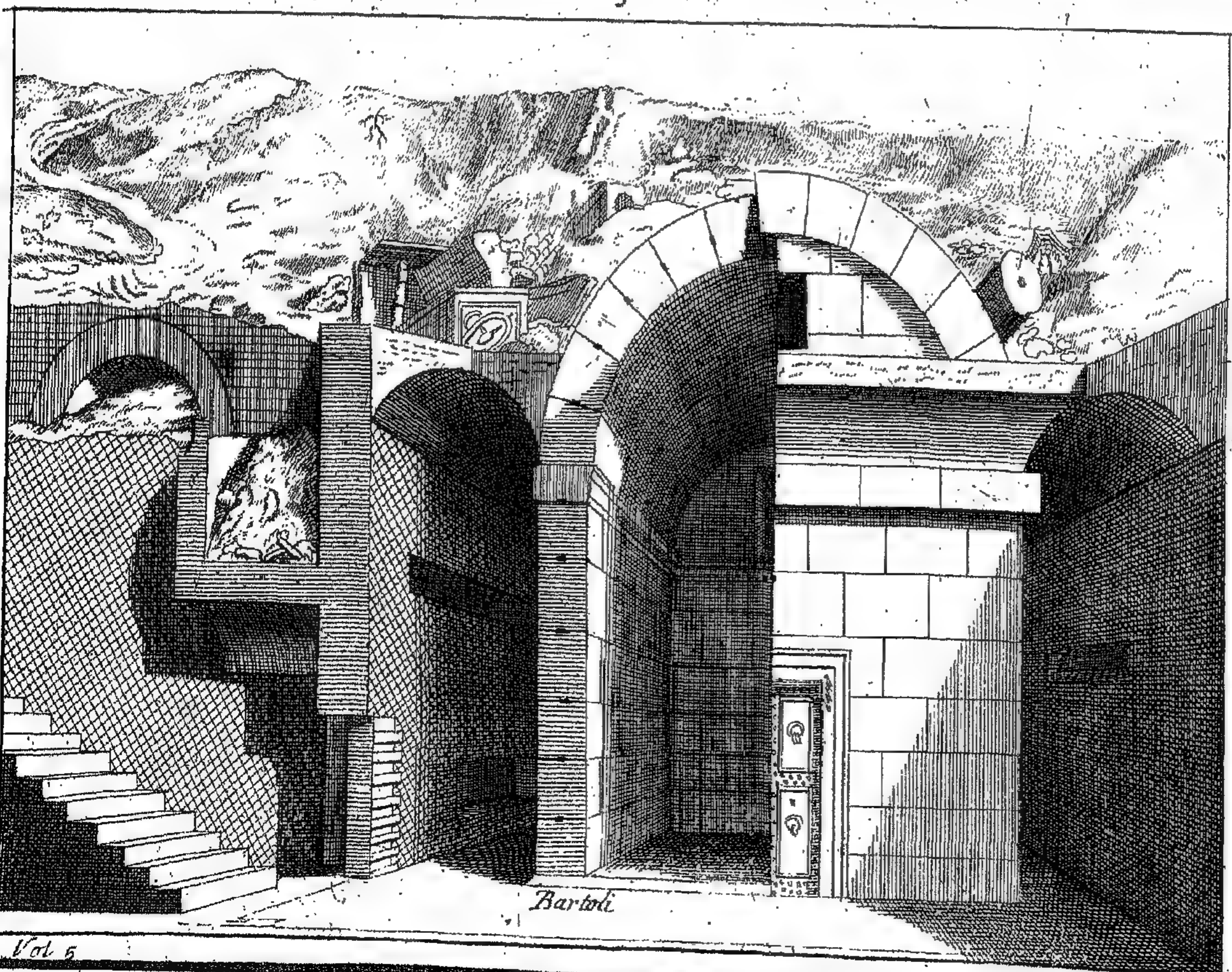
Dis Manibus Marci Antonii Antii Lupi, Prætoris, Patricii, Auguris, Questoris sodalium Titii, Tribuni militum legionis secundæ adjutricis, piæ, fidelis, decemvir, Stiliibus (sic) judicandis, Præfecti feriarum latinarum, cujus memoria per vim oppressi in integrum secundum amplissimi ordinis consultum restituta est. Sepulchrum ab eo coeptum Claudæ Regillæ uxori & Antiae Marcellinæ filiae pietatis suæ erga eum testificandæ gratia & nominis ejus in perpetuum celebrandi perfecerunt Affines Valerius Bradua Mauricus Pontifex & Antonia Vitellia; amici Quintus Fabius Honoratus, Titus Annæus Placidus. The Sense of which is in *English* this:
'To the Gods *Manes* of *Mark Anthony Antius Lupus*, Prætor, Patrician, Au-
'gur, Quæstor of the Collegues of *Titius*, Tribune of the Soldiers of the second
'Auxiliary Legion, pious and faithful, Decemvir to judge in Civil Causes, and
'Praefect of the *Latin Ferie*; whose Memory was unjustly dishonour'd, but had Ju-
'stice done to it by a Decree of the Senate. The Sepulchre which he had begun
'for his Wife *Claudia Regilla*, and his Daughter *Antia Marcellina*, was finish'd
'by his Allies, *Marcus Valerius Bradua Mauricus*, Pontif, and *Antonia Vitellia*,
'and



Bartoli



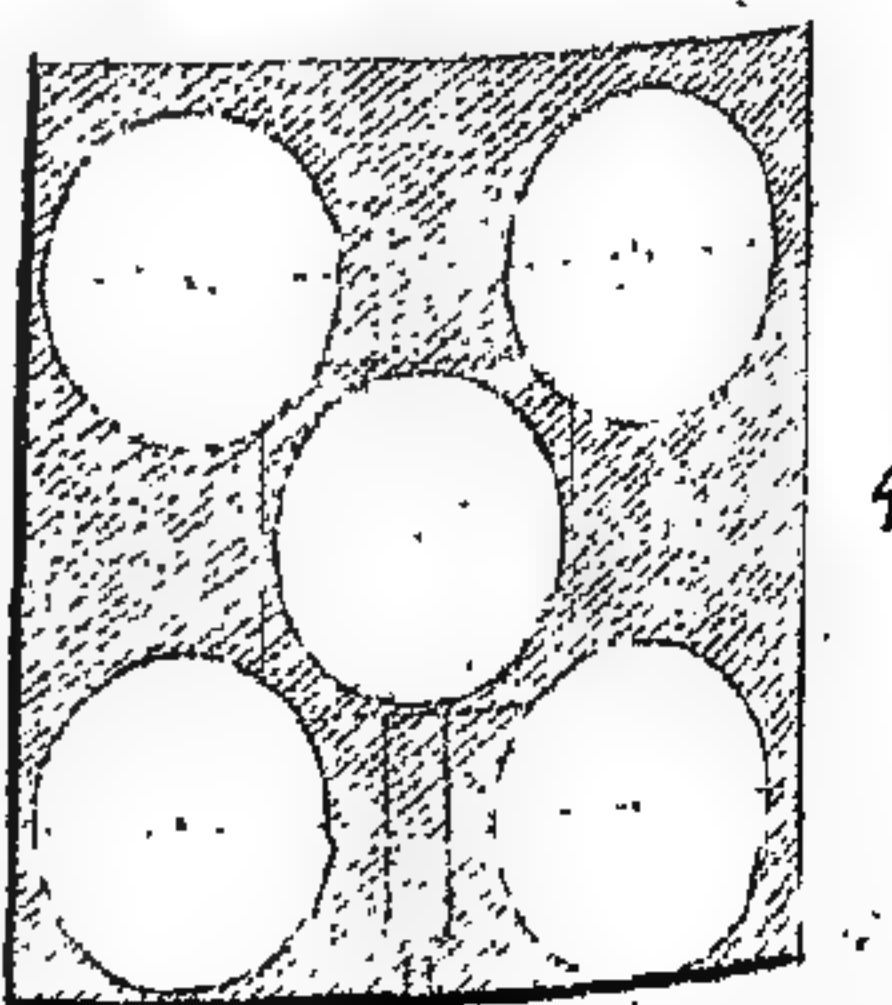
Bartoli



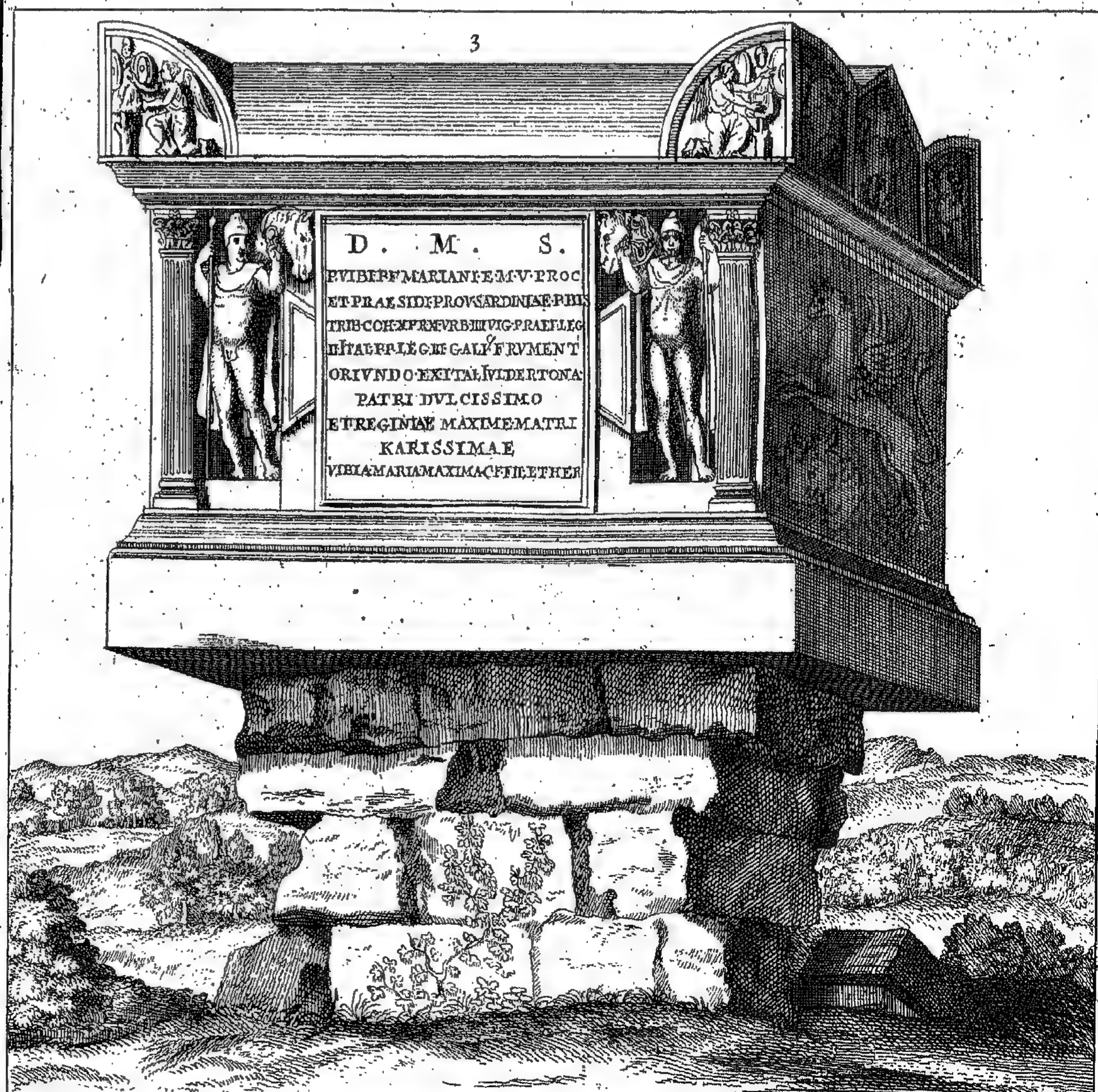
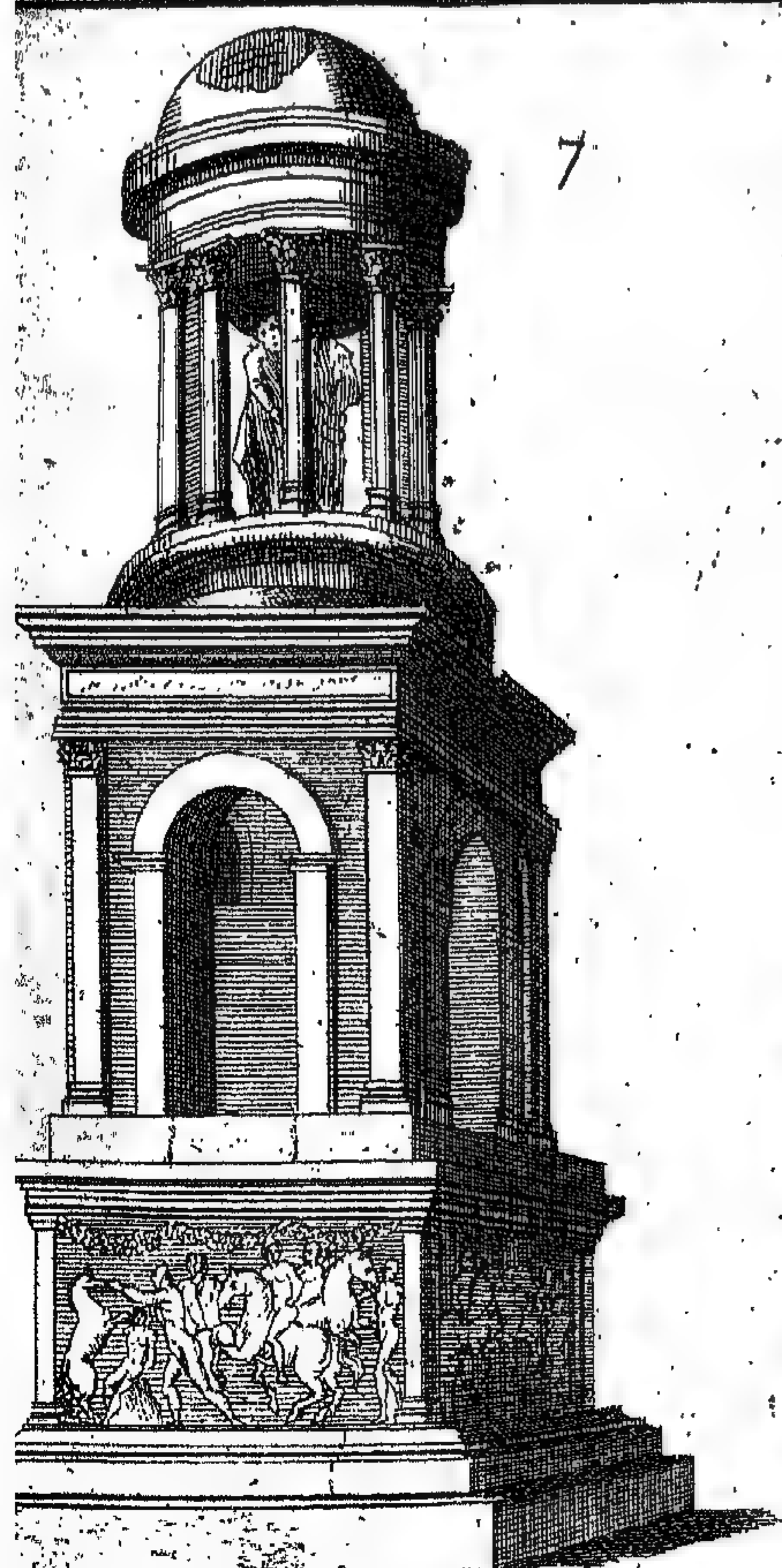
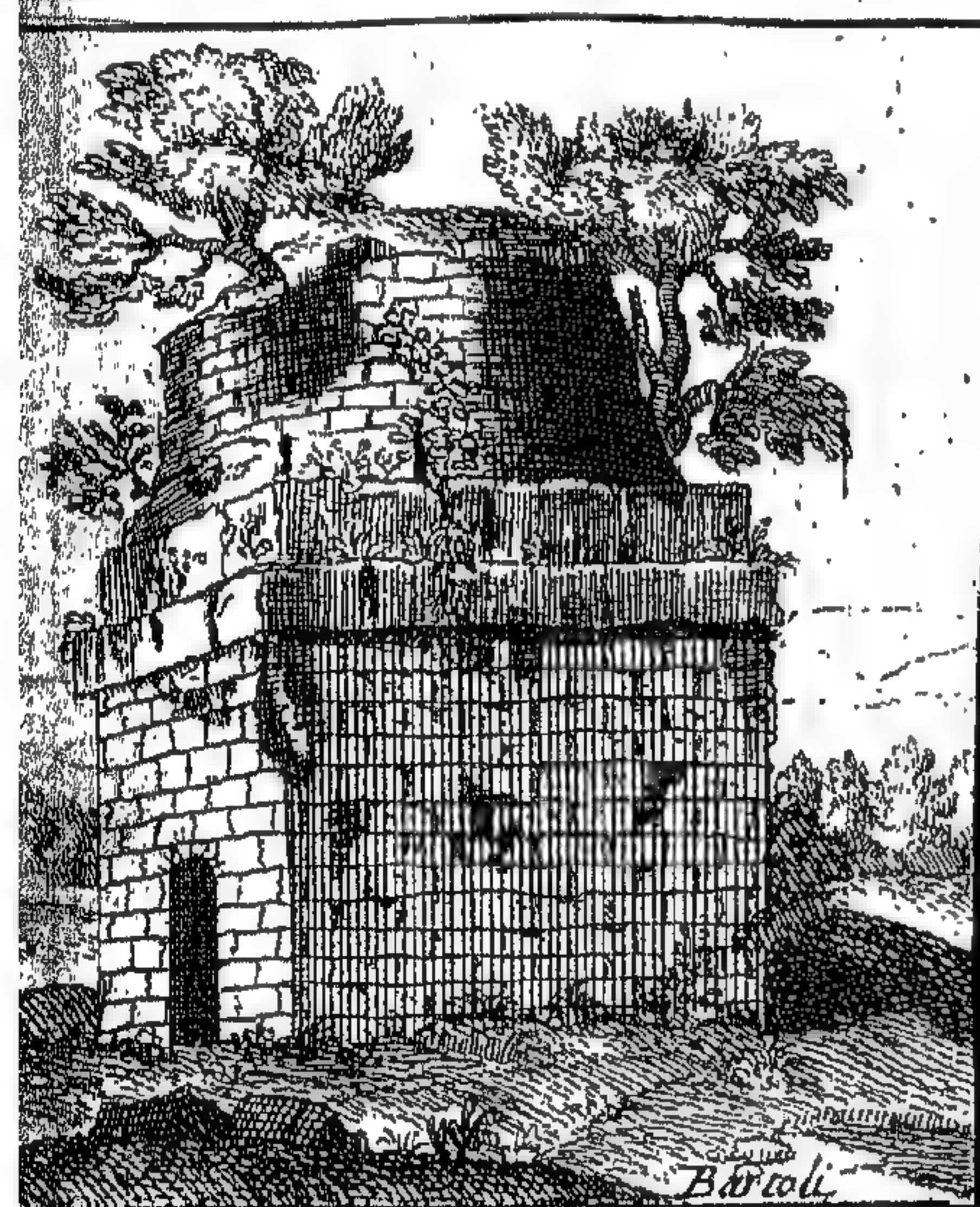
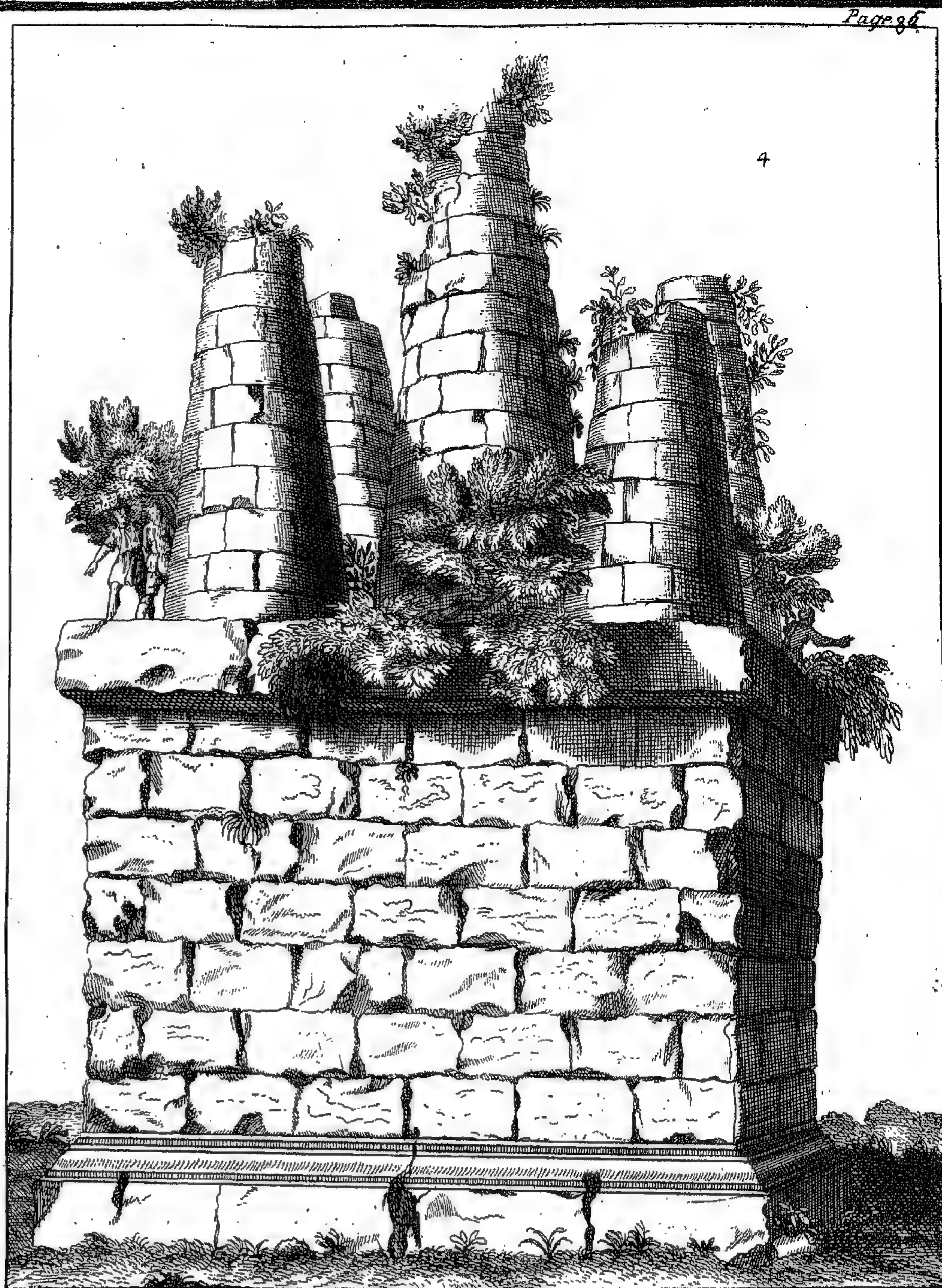
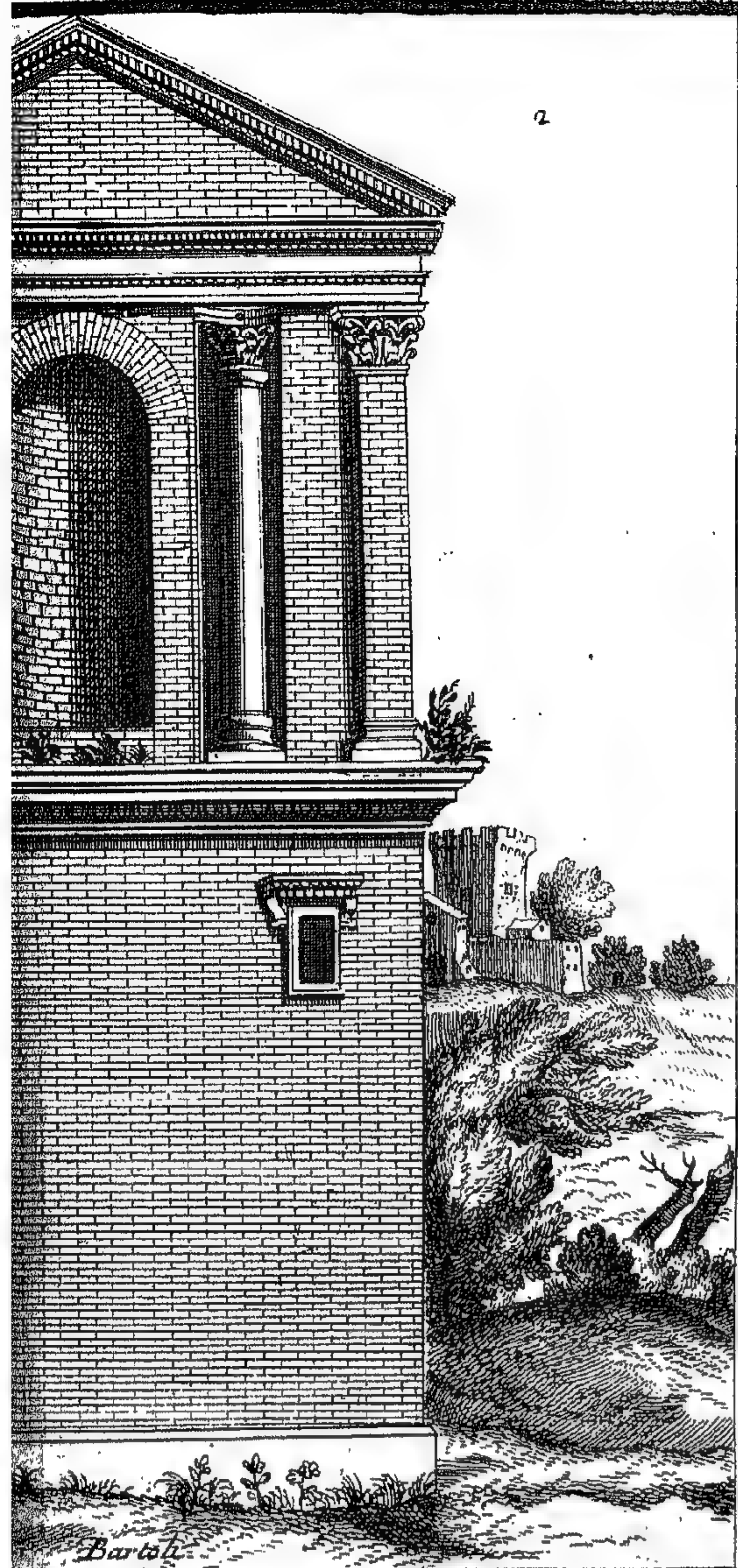
Bartoli



Diar. Italic.



Sepelcri Antichi



‘ and by his Friends *Quintus Fabius Honoratus*, and *Titus Annæus Placidus*.’ Under this Inscription are two *Genii* holding a Crown, and under all two Busts.

The next is the Sepulchre of *Quintus Veranius*², if we may give Credit to the Inscription placed near it, but not upon it, according to the Representation given by *Bartoli*, who tells us that this Edifice in an elegant Structure.

The *Mausoleum* of *P. Vibius Marianus*³ found in the *via Cassia*, is remarkable for its Ornaments. The Inscription is placed between the Statues of *Castor* and *Pollux*; and at the two Angles of the Cover are two Trophies. The Epitaph is thus read :

Dis Manibus sacrum Publii Vibii Publii filii Mariani egregiæ memoriæ viri, Procuratori & Præsidi (sic) provinciæ Sardiniae, Proprætori bis, Tribuno Cohortium decimæ Prætoriae, undecimæ Urbane, quartæ Vigilum, Præfecto legionis secundæ Italicæ, Præposito legionis tertiæ Gallicæ Frumentariæ; oriundo ex Italia Julia Dertona, patri dulcissimo, & Reginiæ Maximæ matri carissimæ, Vibia Maria Maxima clarissima femina, filia & heres. The Letters *C. F.* according to the common way of reading ought to be read *Caii filia*; but as the Father here was called *Publius*, and there is read afterwards *filia & heres*, we must look for another Explication. The Sense of the Inscription therefore is this, ‘ That this Monument is sacred to the Gods *Manes* of *Publius Vibius Marianus*, the Son of *Publius* of Famous Memory, who was Procurator and President of the Province of *Sardinia*; twice Proprætor, Tribune of the tenth Prætorian Cohort, of the eleventh City Cohort, and of the fourth Cohort of the Guards; Prefect of the second *Italick* Legion, *Præpositus* of the third *Gaulish* Legion, call’d *Frumentaria*, Native of *Dertona* in *Italy*. *Vibia Maria Maxima* his Daughter and Heir caus’d this Sepulchre to be built for her most beloved Father, and her most dear Mother *Reginia Maxima*.

The following Sepulchre or *Mausoleum*⁴ crown’d with five Pyramids of a Conick Figure, but all moulder’d and defac’d by Time, is to be seen near *Albano*, and is reputed the Sepulchre of the *Curatii*, as it has been call’d for a long time: But this is only popular Report, there being no Inscription to give Testimony to it. We ought therefore to enquire into the Time when it was first called so, because if that has been the Tradition for a great many Ages, it will carry some face of Probability. The five Pyramids signify probably that it was made for five Persons; but forasmuch as there is no Inscription, we cannot tell who they were.

The following Monument has altogether the Air of one of the *Hypogæa*⁵ above mentioned, in which there were Apartments, some larger, and some smaller. This Monument was found in the *Vinea* of the *Cavalieri*, a noble Roman Family. There was a Stair-case to go down to it, as may be seen in the Image. One thing remarkable is, that the Foldings of the Door of the grand Apartment were two large Marble Tables, one of which is to be seen in the middle of the Plan. The Sides of the Walls were made of small Stones dispos’d in the Form of a *Rhombus*, of which sort we meet with some in the most antient Roman Buildings. There is also the Remains of a Pavement made of square white Marble border’d with black. Above this *Hypogæum* were many other little Sepulchres.

C H A P. XII.

Virgil's Mausoleum.

THE following *Mausoleum* at *Pausilypum* near *Naples*, is look'd upon as the Sepulchre of *Virgil*: For tho' there be no Epitaph, yet there are several Arguments to prove that it is the Place where that celebrated Poet was buried. Among these, that's reckon'd none of the least, which is taken from the Testimony of *Petrarch*, who says, that at the end of an obscure Path, meaning the Grott of *Puteoli*, where the Heavens first appear, one may perceive upon an Eminence *Virgil's* Sepulchre, a Work very antique. *Pompeius Sarnellus* has however collected all that relates to this Tomb, in his Book call'd *La Guida de Forestieri*, p. 343. In the midst of the *Mausoleum* were anciently, as *Cappaccio* tells us, nine Marble Columns, which sustained a Marble Urn, in which were deposited the Ashes of this Poet, with the following Distich cited by *Donatus*, where it is said, that he was born at *Mantua*, dyed in *Calabria*, and that he is now buried at *Parthenope*, which is *Naples*, and that he sung Pastorals, Husbandry and Heroicks, which were his *Bucolicks*, his *Georgicks*, and his *Æneid*.

*Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope. Cecini pascua, rura, duces.*

Peter di Stefano, who wrote a Description of the Churches of *Naples* in 1560, says, that he himself had seen this Sepulcher in the Condition above-mentioned; which thing *Alfonfus de Heredia*, Bishop of *Ariano*, as cited by *Cappaccio*, likewise affirms. Some are of Opinion, that the *Neapolitans* fearing the Bones of this great Poet should be taken from them, buried them under ground in the new Castle; and that from thence it hapned that the Marbles and Urns have disappeared, and nothing now is to be seen but a naked *Mausoleum*, without any appearance of its former Magnificence; upon occasion of which a certain Wit thus express'd himself:

*Quod scissus tumulus, quod fracta sit urna, quid inde?
Sat celebris locus hic nomine vatis erit.*

There is also to be seen at this Day in that part of the Mountain opposite to the Entrance into the *Mausoleum*, a Marble arising a little above the Surface of the Ground, with this Distich cut therein:

*Quæ cineris tumulo hæc vestigia? conditur olim
Illo hoc qui cecinit pascua, rura, duces.*

The Laurels that grew out of the Cupola of this *Mausoleum*, which many call a Temple, crowning, as it were, the Structure, were looked upon as something wonderful. For altho' two of the largest of them were cut up by the Roots, yet did they grow again, and spread their Branches on all sides. The whole Building is covered all over with Myrtle and Ivy, so that it looks as if Nature her self had a mind to celebrate the Memory of that great Poet.

Upon occasion of these Laurels thus growing as it were of their own accord, Don *Peter Antonio* of *Arragon*, and Viceroy of *Naples*, made the following Verses, which he caused to be inscrib'd at the Entrance of the Grotto at *Puteoli*, where they are to be seen with this Preface.

Virgili

Virgilii Maronis super hanc rupem superstiti tumulo sponte enatis lauris coronato, sic lusit Arago.

*Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope. Cecini pascua, rura, duces.
Ecce meos cineres tumulantia saxa coronat
Laurus, rara solo, vivida Pausilipi.
Si tumulus ruat, æternum hic monumenta Maronis
Servabunt Lauri, lauriferi cineres.*

Pliny the younger, in a Letter of his to *Caninius Rufus*, says that *Silius Italicus* went to visit *Virgil's Mausoleum* at *Naples*, as if it had been a Temple; and that he celebrated the Birth-day of that Poet with more Solemnity than he did his own. The same *Silius* not only bought *Cicero's* Country-house, but *Virgil's* too, which gave occasion to *Martial* to say, that neither *Virgil* nor *Cicero* would have wish'd for a more worthy Heir. His Words are these:

*Silius hæc magni celebrat monumenta Maronis,
Jugera facundi qui Ciceronis habet.
Heredem dominumque sui tumulique larisque,
Non alium mallet, nec Maro nec Cicero.*

Statius calls this *Mausoleum* the Temple of *Virgil*, and says, that as he sat there, he was seiz'd with a kind of Poetick Fit, and began to make Verses upon the Ashes of his great Master; for so he calls him:

----- *Maronisque sedens in margine templi,
Sumo animum & magni tumulos & canto magistri.*

By which Testimonies it appears that *Virgil's Mausoleum* was sometimes called a Temple: Nor is there any room to doubt but that it is the very same *Mausoleum*, which remains at this Day.

The following elegant Structure⁷ passes also for a *Mausoleum*, and is built at *St. Remi* in *Provence*: At the bottom it's four-square, but at the top round like a Lanthorn, and sustained by Columns of the *Corinthian* Order, between which are two Statues: The square Part below is all open, by reason of its standing upon Arches, which make as it were so many Gates, as may be seen in the Image exhibited. The four Angles are likewise adorn'd with Columns of the *Corinthian* Order fluted. The Base of this fine Monument is full of Bass-Reliefs which represent the Story of some War; but are so moulder'd and defac'd by Time, that nothing can be made of it, which is also the Case of the Inscription at the top of the Bass-Relief.

The Pyramid not far from *Vienna*, and taken notice of in my *Diarium Italicum*, I am apt to think has been also a *Mausoleum*: This Pyramid⁸ is about five and twenty or thirty Foot high, and stands upon a cross Arch supported by four Pillars, which together are eighteen Foot high, so that the whole Structure is in height about five and forty or fifty Foot.

B O O K IV.

Hell, the Descent of the Souls, the *Elysian* Fields, and the *Apotheoses*.

C H A P. I.

I. *The Notions of the Greeks and Romans concerning the Souls of the Deceased, and Hell.* II. *Lucian's Description of the Inferi, or Hell.*

I. **M**OST of the *Greeks* and *Romans* were of opinion, that the Soul was immortal: But this every one knows was controverted by some Philosophers, the several Sects of which had their particular Sentiments upon the Matter. For some thought that the Soul and Body died together: Others believ'd a Transmigration, that Souls pass'd from the Body of one Man to another, and not only so, but from Men to Brutes, and from thence back again to Men. *Plato's* Notion, however, was that the Soul was immortal, and that good Men were rewarded in another Life, and bad Men punished: Which Opinion seems both the most general and most ancient, because *Homer* supposes it as universally receiv'd. *Euripides* delivers also a Notion of a future State, by making *Medea*, when she was going to kill her Children, wish them Happiness in the other Life.

Εὐδαιμονοῦτον, ἀλλ' ἐκεῖ. τὰ δ' εἰθάρδε
Πατὴρ ἀρείλετ'.

*Feliciter agatis; sed illic; nam quæ hic sunt
Pater abstulit.*

This therefore was the common Opinion among the Pagans: They look'd upon the Soul in its separate State as the Shadow of a living Man; and that it had the Faculties of thinking and talking, tho' imperfectly; for which Reason it is that *Homer* calls these Shadows ἀμύννα καρήνα, *weak Heads*. The Dead, in short, according to *Homer* and *Socrates*, liv'd a sort of Life that resembled a Dream; and therefore it is that a great number of Epitaphs begin with these Words:

ÆTERNALI SOMNO.

This Shadow also, or departed Soul, according to them, went down to the infernal Shades or Hell; which Place, tho' by Philosophers thought to be at an equal Distance from all parts of the Earth, as also by *Cicero*, who, to shew how little it signified to die in one place rather than another, says, that in what place soever one is, the Journey is the same, *undique tantundem viæ est ad inferos*; yee was it the Opinion of some that there were certain Passages that led thither, as the River *Lethe*, for instance, near the *Syrtes*; the *Acherusian* Cave in *Epirus*. *Strabo* likewise says, that at *Hermione* there was a very short way to Hell; and that therefore, says he, the People of that Country never put the Fare into the Mouths of their Dead to pay for their Passage. Another way to that Region was at *Pluto's* Mouth near *Laodicea*, and another at the Cave of *Tenarus* near

near *Lacedemon*. *Ulysses* also, according to *Homer*, went by Sea to the Country of the *Cimmerians*, in order to go thither; and *Æneas* went thither by the Cave of the Lake *Avernus*. *Xenophon* likewise tells us that *Hercules* went thither by the way of the *Peninsula* call'd *Acherusiades* near *Heraclea*, and that it was the common Opinion of the People of that Country.

This subterraneous Region of the Dead is variously describ'd by the Ancients. *Apuleius* makes *Psyche* pass through the Cavern of *Tanarus* to the Throne of *Pluto* and *Proserpine*; at the End of which Cavern she finds the River *Achæron*, and passes over it to the other Shore in *Charon's* Boat, from whence she goes forward to the Throne above-mentioned, guarded by the Dog *Cerberus*.

II. The next is *Lucian's* Description, who speaks according to the common Opinion of the ancient Pagans. 'This Region, says he, is water'd on all sides with great and dreadful Rivers, whose very Names would frighten one, such as *Cocytus*, *Peripblegeton*, and others; but what's above all, the *Acherusian* Lake, which is plac'd in the Front, and must be crossed over first by all Travellers, and which none can pass over without the help of the Ferryman, as being too deep to be waded, and too wide to be swam over; in a Word, such a one as the very Ghosts of Birds are not able to fly over. On the other side of this, and in the landing Gate, which is made all of Adamant, stands *Æacus*, the King's Nephew, who presides over the Watch, and by him a three-headed Dog very fierce and terrible, yet looking with a friendly and gentle Countenance on all those that come thither; but barking fiercely at such as endeavour to get away, and very much terrifying them with his Looks. When you have pass'd over this Lake, you are entertain'd with a great Meadow full of *Asphodel*, and a Brook whose Water drunk destroys the Memory, and is therefore call'd *Lethe*: For these things were related to the Ancients by those that came from thence, as *Alcestis* and *Protesilaus*, two *Thesalians*, also by *Theseus* the Son of *Ægeus*, and *Homer's* *Ulysses*, all very grave and creditable Witnesses; who, as I suppose, did not drink of this Brook themselves; for otherwise they would not have retain'd the Remembrance of the Things they saw there. *Pluto* therefore, and his Wife *Proserpine*, according to them, are the Persons that reign there, and have the sole Dominion in their Hands, but manage the same by the Ministry of several Under-officers, as *Furies*, *Terrors*, *Pains*, and *Mercury*; tho' the last is not always resident there. There are however two Judges that sit there continually, the one call'd *Minos*, and the other *Rhadamanthus*, both *Cretans*, and Sons of *Jupiter*: These take Care of such Men as are good and just, and have led virtuous Lives, and when they have got a good Number of them together, send them by way of Colony into the *Elysian* Plains, there to enjoy all manner of Felicity; but if they seize upon any wicked Men, having deliver'd them to the *Furies*, they send them forth into the Regions of the Ungodly, there to be punish'd in Proportion to their Wickedness; in which Place what Misery do they not undergo? being tortur'd, burnt and gnawn by Vultures, or tortur'd upon Wheels, or set to roll Stones up Hill, which tumble back again. In the middle of this very Lake stands *Tantalus*, in danger to perish with Thirst, tho' Chin-deep in Water. But those who have led a middle sort of Life, who are many in number, wander up and down without Bodies, being made Ghosts of, and vanishing, if you touch them, like so much Smoak: The Nourishment of these is deriv'd from our Libations and Funeral Sacrifices at Tombs; so that if any of them have no Kindred or Friend left upon Earth, then that Ghost has no Food, but starves with Hunger. Now these Things have so strongly possess'd the Mind of the Vulgar, that when any of their Kindred dye, first they bring a Half-penny and put into his Mouth, as the Fare of the Water-man for wafting him over the Lake, without considering either what Money is current there, whether

‘ whether a *Macedonian*, *Attick*, or *Æginean*, Half-penny, does pass in that Infer-
 ‘ nal Region, or whether it would not be much better to take nothing at all with
 ‘ them to pay the Fare, since by that means, upon the Sculler’s refusing to re-
 ‘ ceive them, they might return again to this Life. After all this they wash
 ‘ them, as if the Infernal Lake was not sufficient for that purpose, and embalm
 ‘ their Bodies with the most precious Ointments they can procure, to prevent the
 ‘ ill favour of their Corruption, and crown them with the choicest Flowers; which
 ‘ done, they cloath them magnificently, perhaps that they may not catch cold
 ‘ by the way, or appear naked to *Cerberus*.

In this manner *Lucian* ridicules the vulgar Notions, as is usual with him, but at the same time gives us to understand that it was the common Opinion of Man-
 kind, that the Soul does not die with the Body, and that there was in the other
 Life Rewards and Punishments prepar’d for the Good and Bad.

This Place would perhaps be proper enough to speak of the Passage of Souls
 to the Infernal Regions: But forasmuch as among the Images where this *Passage*
 is represented, there are some which represent also the Punishments of the Wick-
 ed, we shall therefore reserve the Description thereof to the close of the Descrip-
 tion of those Regions: Nay, I think I may venture to say, that is the properest
 Place to take notice of it, it being fit we should first know the Nature of the
 Place, before we describe the Passage to it.

C H A P. II.

I. *The Division of Hell.* II. *The Sentiment of Plato.* III. *The Description of
 Hell by Servius.*

I. **T**HESE subterraneous Places appointed for the Abode of departed Souls,
 were divided into three Parts, namely *Inferi*, *Tartarus*, and the *Elysian*
 Fields. *Inferi* however in a general Acceptation signified all those three, tho’ it
 was also taken particularly for the Mansions of the Wicked only. In the last
 Sense likewise was *Tartarus* understood, and the *Elysian* Fields for the Place of
 happy Souls. These Regions were water’d with four Rivers, *Acheron*, *Cocytus*,
Styx and *Peripblegeton*. As to the *Inferi* in general and in its Parts, the Ancients
 speak so variously thereof, that nothing certain can be determin’d thereupon, be-
 sides some few Things commonly receiv’d: But taken in a particular Sense it deno-
 ted the Place where Souls were purg’d and expiated, that is, the Souls of those
 whose Lives had been a Mixture of Good and Evil, and whose evil Actions were to
 be purged away before they were sent to the *Elysian* Fields: For as to the Wicked,
 whose Crimes were too great to be expiated, they were precipitated into *Tartarus*,
 a Place of such prodigious Depth, says *Homer*, that it was as far distant from the
Inferi, as the *Inferi* were from Heaven. Then as to those who had led innocent
 Lives throughout the whole Course thereof, without any Mixture of wicked
 Actions, these were translated immediately from this Life to the *Elysian*
 Fields.

II. ’Twas the Opinion of some, that the Souls that were once in *Tartarus* were
 never to return from thence, nor that they had any Hope of so doing: But *Pla-*
to thought differently of this Matter, and expresses himself in these Terms: ‘ Those,
 ‘ says he, that have committed any great Crimes, that have imbrued their Hands, for
 ‘ Instance, in innocent Blood, and have been so far transported by Rage, as to be guilty
 ‘ of

‘ of Parricide, for which they were necessarily precipitated into *Tartarus*; but
 ‘ have since been touch’d with Remorse and Repented of those Crimes; those, I
 ‘ say, after having suffer’d there for the space of a Year, are brought back by a
 ‘ Wave, the Homicides by the way of the River *Cocytus*, and the Parricides by that
 ‘ of the *Periphrægethon*; from which Rivers they pass into the *Acherusian* Lake,
 ‘ where they call upon those by Name that they had murder’d, and beseech them
 ‘ earnestly to give them leave to come out of the Lake, and to admit them into
 ‘ their Fellowship: Which Favour, if they obtain, they are immediately deliver’d
 ‘ from their Torments; but if not, are sent back again to *Tartarus*, where they
 ‘ remain for a certain time, and then come again to repeat their Requests, which
 ‘ they continue thus doing, until they have prevail’d upon the Persons they had
 ‘ injur’d.’ And this Punishment is what the Judges inflict.

III. *Servius* the Commentator upon *Virgil* says, that the *Inferi* are divided into nine Circles; the first of which contains the Souls of Infants; the second the Souls of those, who through their Simplicity could not conduct themselves like rational Creatures; the third, of those, who through Despair had laid violent Hands upon themselves; the fourth, of those who had perish’d through extravagant Love; the fifth, the Souls of brave Men; the sixth, the Souls of Criminals who had suffer’d Death by the Laws; the seventh, the Souls that were to be purified; the eighth, also such Souls as were to be purified, but yet would return to their former Inclinations; the ninth, the Souls of those that were thoroughly purified, that is, this Circle was properly the *Elysian* Fields. Thus have I given the Reader *Servius*’s System, which by the way does not agree with that of other Mythologists.

C H A P. III.

I. *The Gods of Hell, Pluto and Proserpine, and other inferior Gods.* II. *The Manes taken sometimes for the Gods of Hell, sometimes for the Souls of the Dead.*

I. **M**Ythologists say that the Empire of Hell, or *Inferi*, was given to *Pluto*, and that he there reigns sitting upon his Throne, together with his Wife *Proserpine*: That the three-headed Dog *Cerberus*, the Son of *Typhon* and *Echidna*, was the Guard of his Palace: That he kindly receiv’d and fawn’d upon all those that came thither; but made a most terrible barking when any one attempted to go from thence. *Pluto* had Judges under him, whose Office was to administer Justice to the Souls that every Day arriv’d there, condemning some to Punishments proportion’d to their Crimes, and rewarding others according to the Merit of their Actions. This Reward of good Men, we have already said, was the *Elysian* Fields. The Chief of these Judges was *Minos* King of *Crete*, the Son of *Jupiter* and *Europa*; next to whom was *Rhadamanthus*, another Son of *Jupiter* and *Europa*, who also was appointed to have a Share in the Judgment of Offenders, and to punish such as had not expiated their Crimes before they died. To which Purpose *Virgil* thus expresses himself in the sixth Book of his *Æneid*:

*Castigatque, auditque dolos subigitque fateri,
 Quæ quis apud superos furto letatus inani,
 Depulit in seram commissa piacula mortem.*

Another of these infernal Judges was *Æacus*, the Son of *Jupiter* and *Ægina*, Daughter of *Asopus*: This is he, who seeing his Island dispeopled, intreated *Jupiter* either to people it, or to take him out of the World: Which Prayer *Jupiter* heard, and accordingly metamorphos'd Pismires into Men, who for that Reason were call'd *Myrmidons*. To this number of Judges *Plato* adds another call'd *Triptolemus*.

II. These were the principal Gods of Hell, and the *Manes* too, of which there has been so often mention in the Epitaphs above. For the Ancients reckon'd amongst the Gods *Manes* not only *Pluto*, *Minos*, and the rest we have now been speaking of, together with the *Parcæ* and *Furies*; but the Souls of the Deceased were also taken into the number, and esteem'd likewise Gods of Hell; tho' this seems repugnant to all that we have been saying of the Empire of that Country: For with what Propriety can the Souls brought before the Tribunal of the Gods to be judg'd for their Actions, be call'd themselves Gods *Manes* or Gods of Hell? How could those Souls, I say, be call'd Gods of Hell, before it could be known whether they were consign'd to Punishment for their Crimes, or rewarded for their good Actions? But for all this *Pliny* is very plain upon the Matter, and it appears from a great number of Inscriptions and Epitaphs, that the *Manes*, so often call'd Gods of Hell, are also taken for the Souls of the Dead: Some Inscriptions of which kind *M. Fabreti* has collected from *Gruter*, where the Souls of the Deceased are call'd their *Manes*. Thus for Example, in one of those, (p. 322.) we read, *Manes meos colatis*: 'Honour my *Manes*.' In another (p. 718.)

Obtestor Manes meritæ sanctæque Patronæ.

'I beseech the *Manes* of my holy and worthy Mistress.' And in another (p. 733.)

*Manibus atque meis nati pia vota dedere,
Persolvere meis Manibus inferias.*

'My Children have made Vows to my *Manes*, and offer'd Sacrifices thereto.'

Nay, so inconsequentially or absurdly did these Pagans reason upon their *Manes* and Gods of Hell, that in some Inscriptions they seem to believe that the *Manes* or Souls of the Dead remain'd in the Grave, as in the following Inscription of *Gruter*, for Example, where these Words are read, (p. 895.)

*Ummidie Manes tumulus tegit iste simulque
Primigeni vernæ quos tulit una dies.*

'Within this Tomb are contain'd the *Manes* of *Ummidia* and his Slave *Primigenus*, who both died in one Day.'

On the other hand it's certain that the *Manes* were taken for the Gods of the Infernal Regions, as appears from *Greek* Inscriptions, as well those found at *Rome* and in the West in great number, as those discover'd in *Greece*, which for the most part begin thus, Θεοῖς καταχθονίοις; To the subterraneous or infernal Gods; or else with the first Letters only, Θ. Κ. which without all doubt answer to the *Dis Manibus* of the *Latin* Inscriptions.

We find also sometimes in *Latin* Inscriptions the *Dii Manes* call'd *Dii Inferi*, as in the following Inscription cited by *Fabreti*: *Aurelia Lucii liberta Truphera Dis Inferis sacram*. 'Aurelia Truphera the Freed-woman of *Lucius*, this Place sacred to the *Dii Inferi*. They are there also sometimes call'd the Gods *Manes* and *Inferi* together, as in the next Inscription:

D. I. M.
FULVIAE. M. F. H.
YGIAE. CONJUGI.

That

That is, *Dis Inferis Manibus, Fulviæ Marci filię Hygiæ Conjugi.* 'To the Gods *Inferi* (or of Hell) the *Manes*, for my Wife *Fulvia Hygia* the Daughter of *Marcus*.' It also occurs once in a certain Inscription of a Plebeian Family, *Dis Avernis Manibus*: To the Gods *Manes* of *Avernus* or Hell. Which Inscription, tho' not very correct, deserves to be put at length: Take it therefore as it is in the Original.

D. A. M. id est, *Dis Avernis Manibus.*

ANTONIUS. SUCCESSANUS

COMPARAVIT. SIBI. ET. BOTRIE. RUSTI

CIANAE COJUGI SUE ET ANTONIS FILIS SUIS

LIBERTIS. LIBERTABUSQUE AEO-
RUM.

BROTRIA RUSTICIANA. SCRIPSIT

ANTONIO SUCCESSANO COJUGI.

The Gods *Manes* were therefore the Gods of Hell, and from thence it was that *Pluto* was called *Summanus*, which, according to *Martianus Capella*, signified *Summus Manium*, the Sovereign of the *Manes*, or Prince of the Infernal Gods: And thus he is called in an Inscription cited by *Fabreti*, p. 87.

PLUTONI. SUMMANO
ALIISQUE. DIS. STIGIIS.

To *Pluto Summanus*, and the other Stygian Gods. It is not certain, however, *Fabreti* says, that *Summanus* in this Inscription is designed for an Epithet to *Pluto*, but may very well signify some other of the Infernal Gods, especially seeing ancient Mythologists say not one word who this *Summanus* was, nor even *Ovid* himself in that Passage where he says, that when *Pyrrhus* became formidable to the Romans, they rebuilt Temples to *Summanus*; nay, it's plain he is in doubt who this *Summanus* was, as appears from his own Words, *lib. 6. Fast. v. 731.*

*Reddita, quisquis is est, Summano templa feruntur,
Tunc cum Romano, Pyrrhe, timendus eras.*

What we have observ'd touching the Souls of the Dead being taken for the Gods *Manes*, or the Gods of Hell, is subject to a thousand Difficulties; for which Reason *Fabreti* offers another Sentiment thereupon, which is, that these *Manes* might be some I know not what Power of Man, distinct from the Soul. But why may it not as well be suppos'd, that they were the *Genii* of every particular Man, of which we have treated in the first Volume? I am sure it wou'd agree much better with the Sentiments of *Apuleius* cited in the same place. But after all I think it may better be said that these Pagans never took the pains to examine these things, whether they were agreeable to Reason, or in consequence of any receiv'd Principle or System, but that on the contrary every Man form'd Chimera's out of his own Fancy; and very often too their Successors took them as they found them, without ever examining whether there was any Reason or Shadow of Reason in what they did and said. Such were those who were the Authors of the following Inscription, where the Gods *Manes* are call'd the Arbiters of Fate; as if these Deities had not Business enough in their infernal Empire, but must be meddling in the Determination of the Fate and Lives of Men.

D. M.

D. M. FATORUM. ARBITRIS
 AURELIA. SECUNDA. SE. VIVA. FECIT. SIBI.
 ET. AURELIO. OPTATO. FILIO. DULCISSIMO
 QUI. VIXIT. ANNIS. VII. MENSIBUS. (*sic*) X.
 DIEBUS. XVIII. LIBERTIS. LIBERTABUSQUE
 POSTERISQUE. EORUM. ET. QUI. NASCEN
 TUR. AB. ILLIS. HOC. MUNIMENTUM
 IN. FRONTE. PEDES. X. IN. AGRO. PEDES. XV.
 AREA. PEDES. XVII. H. M. D. M. A.

The Meaning of which is in *English* this, ‘To the Gods *Manes*, Arbiters of Fate,
 ‘*Aurelia Secunda* built this Monument in her Life-time for her self, her most
 ‘dear Son *Aurelius Optatus*, who liv’d seven Years, ten Months and nineteen Days,
 ‘for her Freed-men, her Freed-women, and their Descendants. This Monu-
 ‘ment is ten foot in Front, fifteen foot deep, and seventeen foot within.’ The
 last Letters of the Inscription are a Prayer that no Fraud may happen about the
 Monument, of which Notice has been taken above. *Se viva*, signifies that she
 did this in her Life-time, and is an Expression or Mode of Speech that often oc-
 curs in Sepulchral Inscriptions.

CHAP. IV.

I. *The Parcae or Fates.* II. *The Furies.* III. *Charon the Ferryman of Hell.*
 IV. *Who Libitina was.*

I. **T**HE *Parcae* are also reckon’d among the Infernal Deities. These were
 three Sisters, Daughters of *Jupiter* and *Themis*, whose Names were *Clo-*
tho, *Lachesis*, and *Atropos*: But Mythologists differ exceedingly about their Ori-
 gin; some calling them the Daughters of the Night, and others of Necessity;
 in which Genealogy there is probably some secret Allegory. But be their Ori-
 gin what it will, these are they who spin the Thread of every Man’s Life, and
 determine the Time and Manner of their Death. Between these Sisters there
 was always such a Harmony and Agreement, that no Difference ever arose a-
 mong them.

The Names of these Sisters have some Affinity with their Office: For *Clotho*
 comes from the *Greek* Word *κλωθεω*, which signifies to spin, she being suppos’d to be
 spinning the Threads of Mens Lives, or as others will have it, to be employ’d in
 cutting the Threads of Mens Lives. *Lachesis* comes from the Word *λαγχανω*, *sortior*,
 to appoint or dispose of the Lots of Men. *Atropos* also signifies either immutable,
 or one that overturns all things, in both which Senses the Name agrees well e-
 nough with her: For she may then be said to subvert the Order of things, when
 she cuts off Persons in their Youth, or such as were useful to Mankind; and
 she was also immutable, because according to the common Opinion of the Pa-
 gans, Destiny, which they believ’d to be in the Hands of the *Parcae*, never
 chang’d or altered. *Plato*, in the twelfth Book of his Republick, says, that the
Parcae sing, after the manner of the Sirens, *Lachesis* things past, *Clotho* things
 present, and *Atropos* things to come.

II. The Furies, call’d also *Erinnyes* or *Eumenides*, Goddesses of Hell, were
 Daughters of the Night, or as others say, of the Night and *Acheron*. *Orpheus*,
 or the Author we have under his Name, calls them the Daughters of *Pluto* and

Proserpine; *Hesiod*, of the Earth and the Blood of *Saturn*. Their Names are *Tisiphone*, *Alecto*, and *Megæra*; and they are said, instead of Hair, to have Serpents growing upon their Heads. These are they also whose Office was to torment Souls by representing their Crimes to them, and the Horror of their wicked Actions, which Office they exercised both over the Living and the Dead. The Torches of these Furies, taken notice of by the Poets and Mythologists, were in effect the Stings and Gnawings of guilty Consciences, both among the Living and the Dead; Conscience, I say, that incorruptible and implacable Witness, which never fails to reproach Mortals with their wicked Actions, how secretly soever committed. The Furies had a Temple at *Athens*, and a sacred Grove at *Rome*, as *Cicero* informs us. We are also told by *Pausanias*, that they were call'd at *Athens* σεμνὰς θεάς, venerable Goddesses.

III. Another infernal Deity was *Charon*, the Son of *Erebus* and Night, and Ferryman of Hell, whose Office was to convey Souls over the infernal Rivers *Acheron*, *Styx*, and *Cocytus*. According to *Virgil*, this was a grim old Fellow with a white Beard, very ill-favour'd and slovenly, and with Eyes that seem'd to dart Fire. This same Deity was inexorable, and treated both Princes and Peasants, the Rich and the Poor with the same Rudeness, exacting of every one alike his *Naulus* or Fare, for so the Money they gave for their Passage was call'd: And therefore it was that the Antients had a Custom of putting a Piece of Silver or Gold in the Mouth of their Dead to pay their Passage. The Magistrates of *Athens* also, to distinguish themselves from the Populace, order'd three *Oboli* to be put into the Mouths of their Dead. But this Custom seems to have been better observ'd by the *Egyptians* than other Nations: For it is said they never fail of finding a Piece of Gold Money in the Mouths of their Mummies, as they are call'd, which they dig up; and that those therefore that dig them up, first force open their Mouths to look for this Money.

IV. Among the Deities of Hell *Libitina* was also reckon'd, or rather she was look'd upon as the Goddess that presided at Funerals. *Plutarch*, in his Life of *Numa*, says that some took her for *Proserpine*, but that the most learned among the *Romans* said she was *Venus*; so that according to their Opinion, the same Goddess that presided at Man's Nativity, presided also at his Death. The Word *Libitina* is often us'd by Poets to signify Death, as it is also in several other Senses.

C H A P. V.

I. *The Passage of the Souls to Hell.* II. *The Gates of Hell.* III. *Mercury opens the Gates, and conducts the Souls.* IV. *Several Figures.*

I. **T**HE Observations we have made from Authors concerning the Description of Hell, or the Infernal Regions, are such as were commonly received; in which nevertheless they differ'd more than in any other Part of Mythology. We come now to speak of the Passage of Souls and Ghosts to those Regions: And these, according to *Homer*, *Mercury* conducted to *Pluto's* Kingdom, with his *Caduceus* in his Hand, with which, says that Author, he makes Men sleep or wake at his Pleasure; and adds also that Souls follow'd him howling and lamenting their Condition, comparing their Cries to those of Batts in the Recesses of some great Cave:

ἔχε δὲ ῥάβδον μετὰ χειρὶν
 Καλὴν χρυσεῖαν, τῇ τ' ἀνδρῶν ὄμματα θέλγει
 ὣν θέλει. ἧ δ' αὖτε καὶ ὑπνώνας ἐγείρει.
 Τῇ ῥ' ἄγε κινήσας, ταὶ δὲ τρέξασαι ἐπύλο.
 ὣς δ' ὅτε νυκτερίδες μυχῶ ἀντρες θέσπεσίοιο.
 Τρέξασαι ποτόνιοι.

We have also many Monuments which represent the Passage of Souls to those Regions under the Conduct of *Mercury*.

II. In the most early Ages they imagin'd there were certain Gates through which the Souls were to pass to their infernal Abodes; and from thence it was that they us'd this periphrastical Form of Speech, *Of going to the Gates of Hell*, to signify a Man's dying: Thus *Hezekiah* in the 38th Chapter of *Isaiah* speaks, *I said in the cutting off of my Days, that I shall go to the Gates of Hell*. Which figurative Expression in that Place is understood simply of Death; whereas in the *New Testament* the Gates of Hell signify the Powers of Darkness. The Pagans however, from whom this Mode of Speech seems to be borrowed, understood by the Gates of Hell the Entrance into *Pluto's* Dominion, which being a hateful Place of Abode makes *Achilles* thus express himself to *Ulysses*:

Ἐχθρὸς γὰρ μοι κείνῳ ὁμῶς ἄδ' αὖ πύλῃσιν
 ὃς καὶ ἔτερον μὲν κούρει ἐνὶ φρεσὶν, ἄλλο δὲ βάζει.

That is, *I hate him as I do the Gates of Hell, who says one thing, and thinks another*. These Gates of Hell are also found in Monuments.

PLATE III. The first Image is taken from the Sepulchre of *Glycon* and *Hemera*, as the XXX. Inscription informs us, which runs thus: Θεοῖς καταχθονίοις Γλύκων καὶ Ἡμέρα, that is, ¹ *To the Infernal Gods Glycon and Hemera*. Under this Inscription there's a large Gate exhibited, within which *Mercury* is enter'd, and is opening one of the Foldings for the Soul under his Care to go in at. The three Spears on each side the Gate, together with the Laurel Branches, denote perhaps that *Glycon* was a military Man, and one who had gather'd Laurels in the Field of *Mars*. This Sepulchre of *Glycon's* was made in consequence of a Vow, as the Inscription farther imports.

IV. These same Gates of Hell are found represented in many other Monuments. ² Thus in the Sepulchre of *Lepidia Papiria* they occur, together with an Eagle on each Side, which seem to guard them: A large Festoon hanging down on each Side from the Top of the Urn, falls upon the Gates; besides which Festoon the Urn is also adorn'd with twisted Columns.

³ The next is the Urn of *Festus Gemethianus* the Freed-man of *Augustus*: For so the Inscription teaches us, under which these Gates are again represented, with two Foldings and a winged *Genius* at each, which seem to be plac'd there as Guards.

⁴ The following Urn, made for *Caius Domitius Verus*, the Son of *Caius* of the *Palatine* Tribe, by *Volusia Severa* his Wife, represents the Husband and Wife giving their Hands to each other over a flaming Altar plac'd in the Entrance of the infernal Gates, both the Foldings of which are open. *Domitius*, who is about to be conducted by *Mercury* into that new Region, bids the last Farewell to his Wife, who calls him the best and most indulgent Husband.

⁵ The next is the Urn of *Helius Afinianus*, one we have taken notice of above, upon occasion of another Sepulchre. This Urn was made by Order of his Wife *Sextia Psyche*, whose Husband *Helius* is here stil'd *Pub. Aug.* which signifies *Publicus Augurum*. *Beger*, who was the Publisher of this Monument, was of

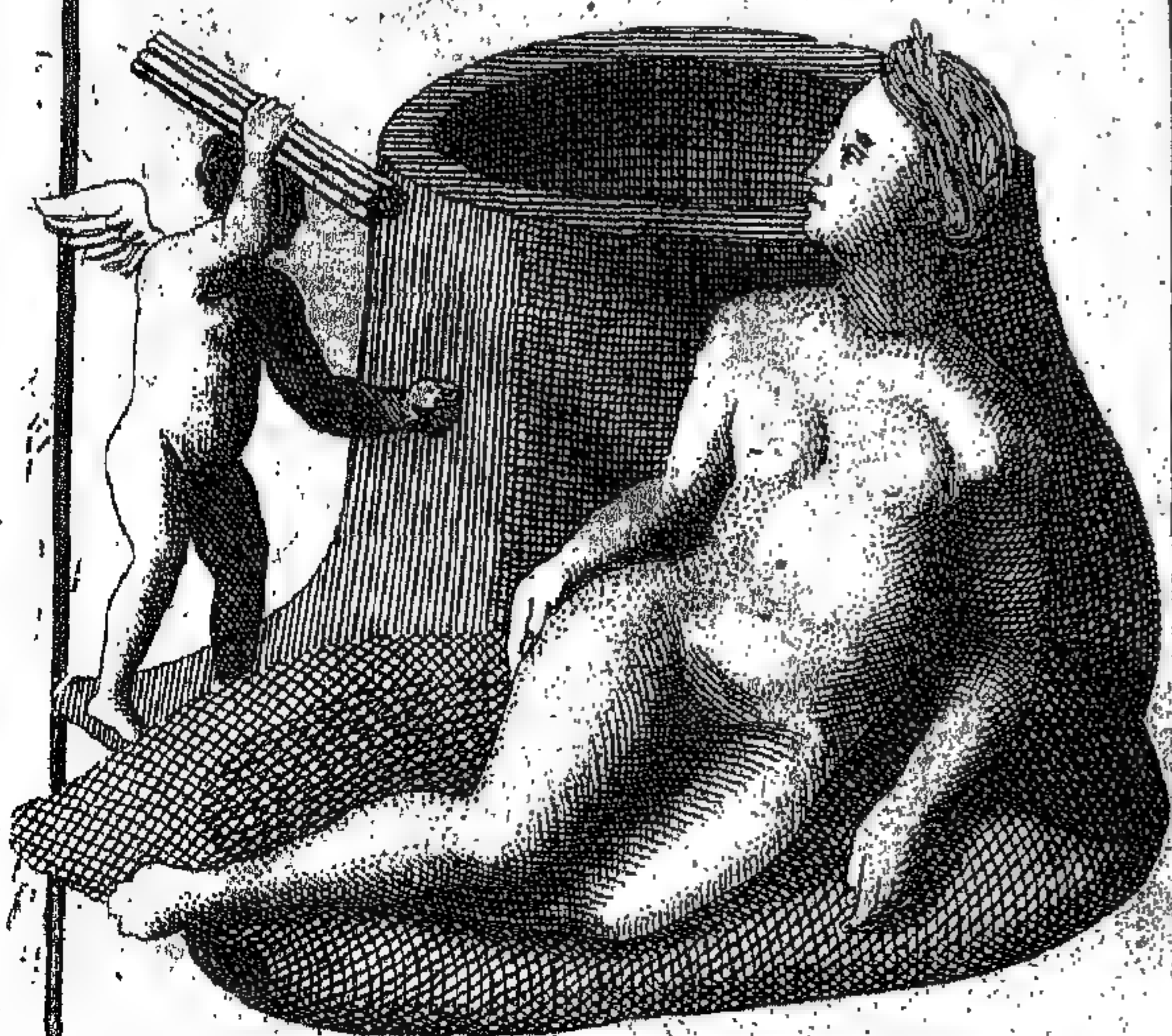
Opinion



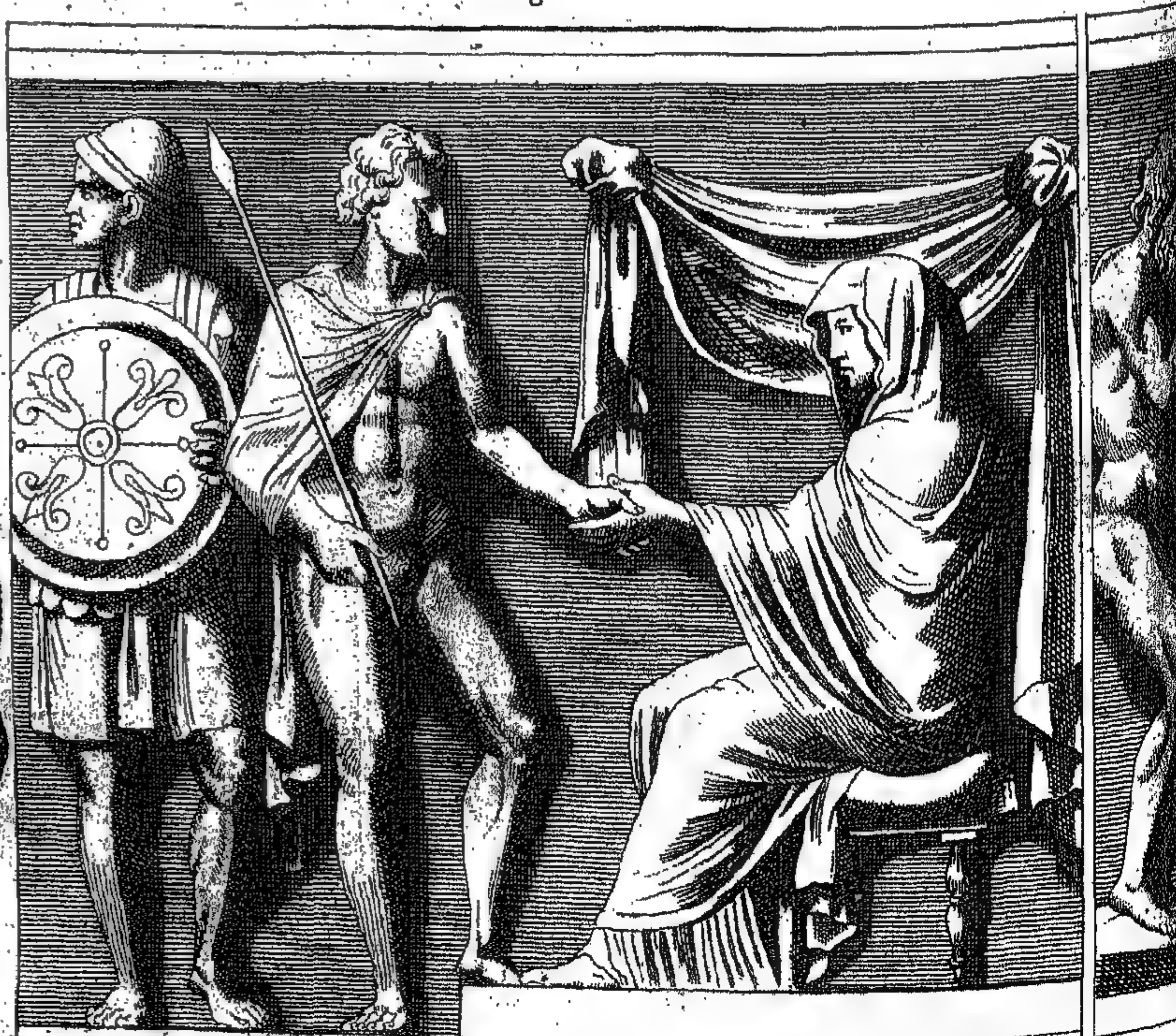
Bonarini



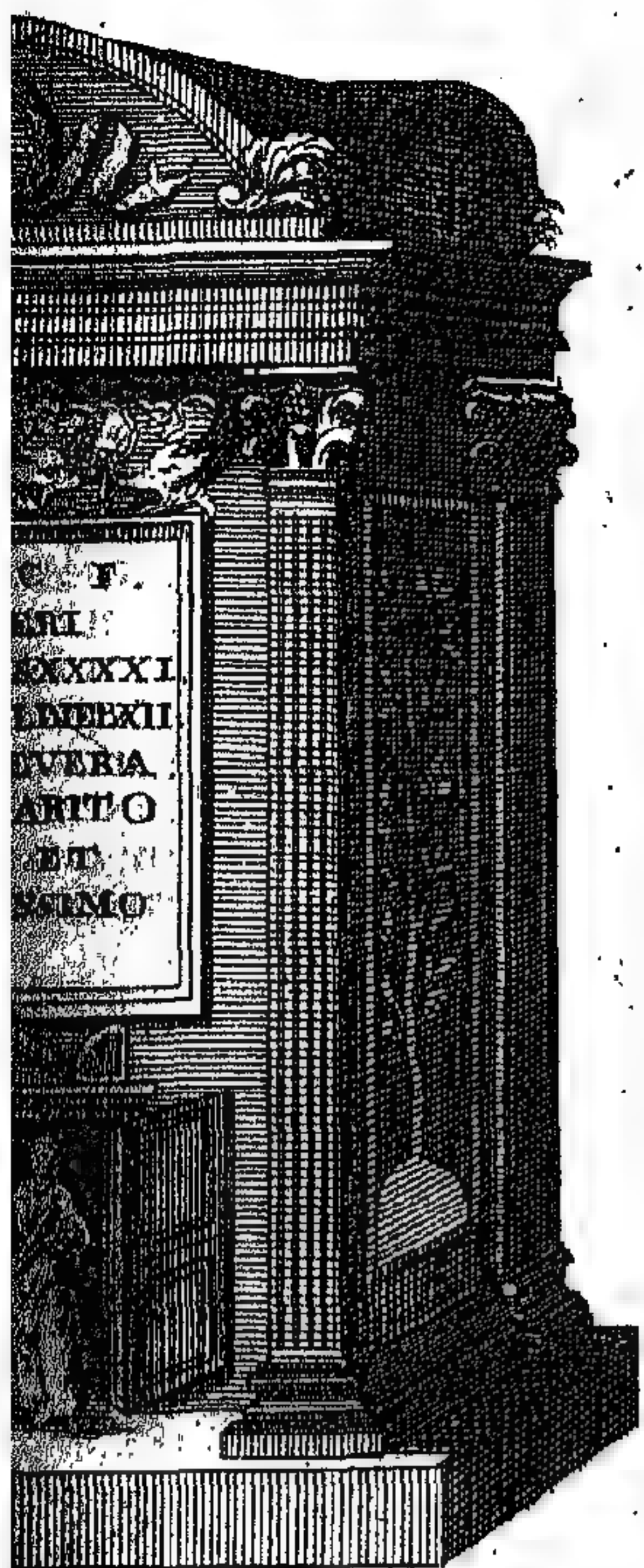
Beger



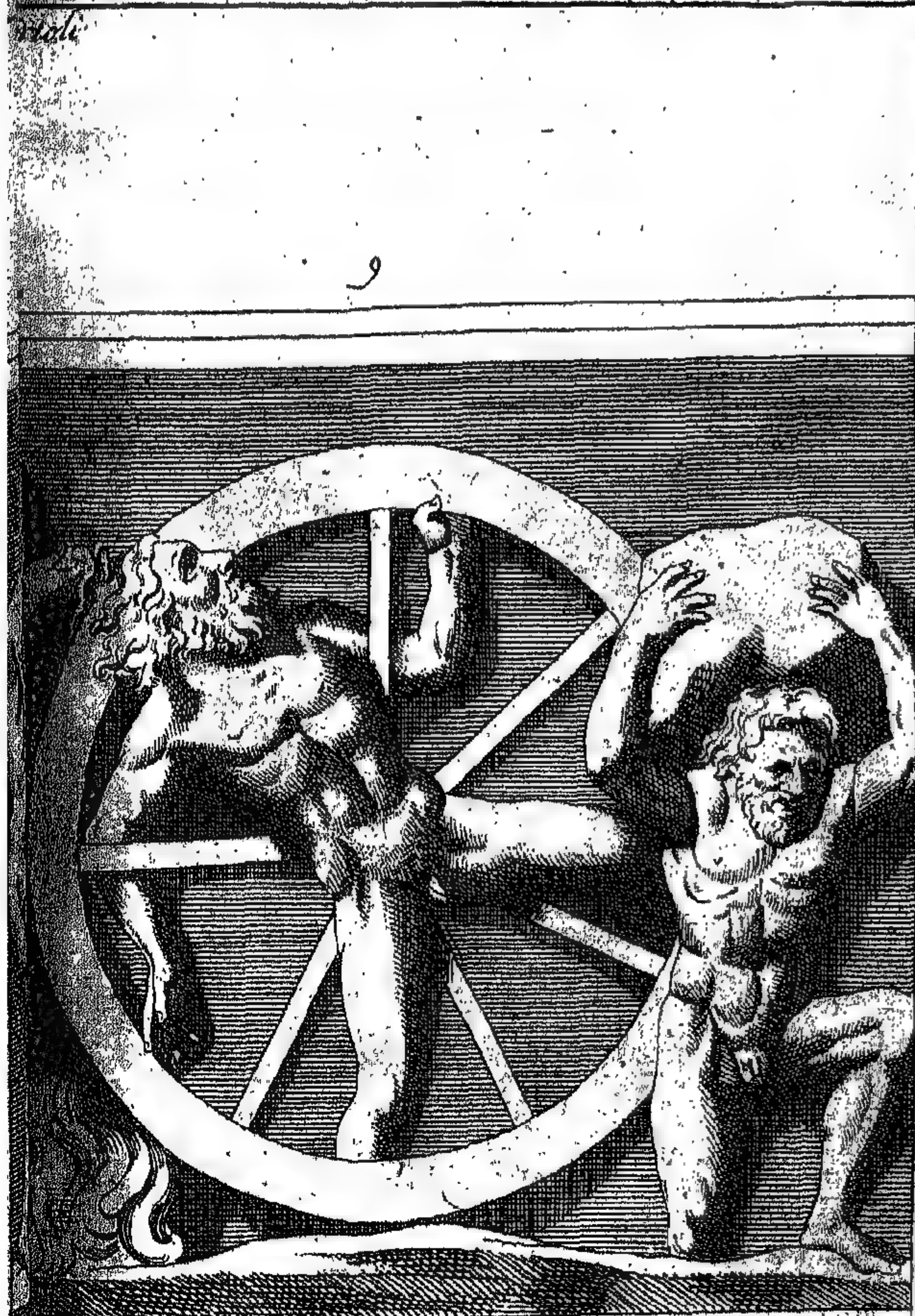
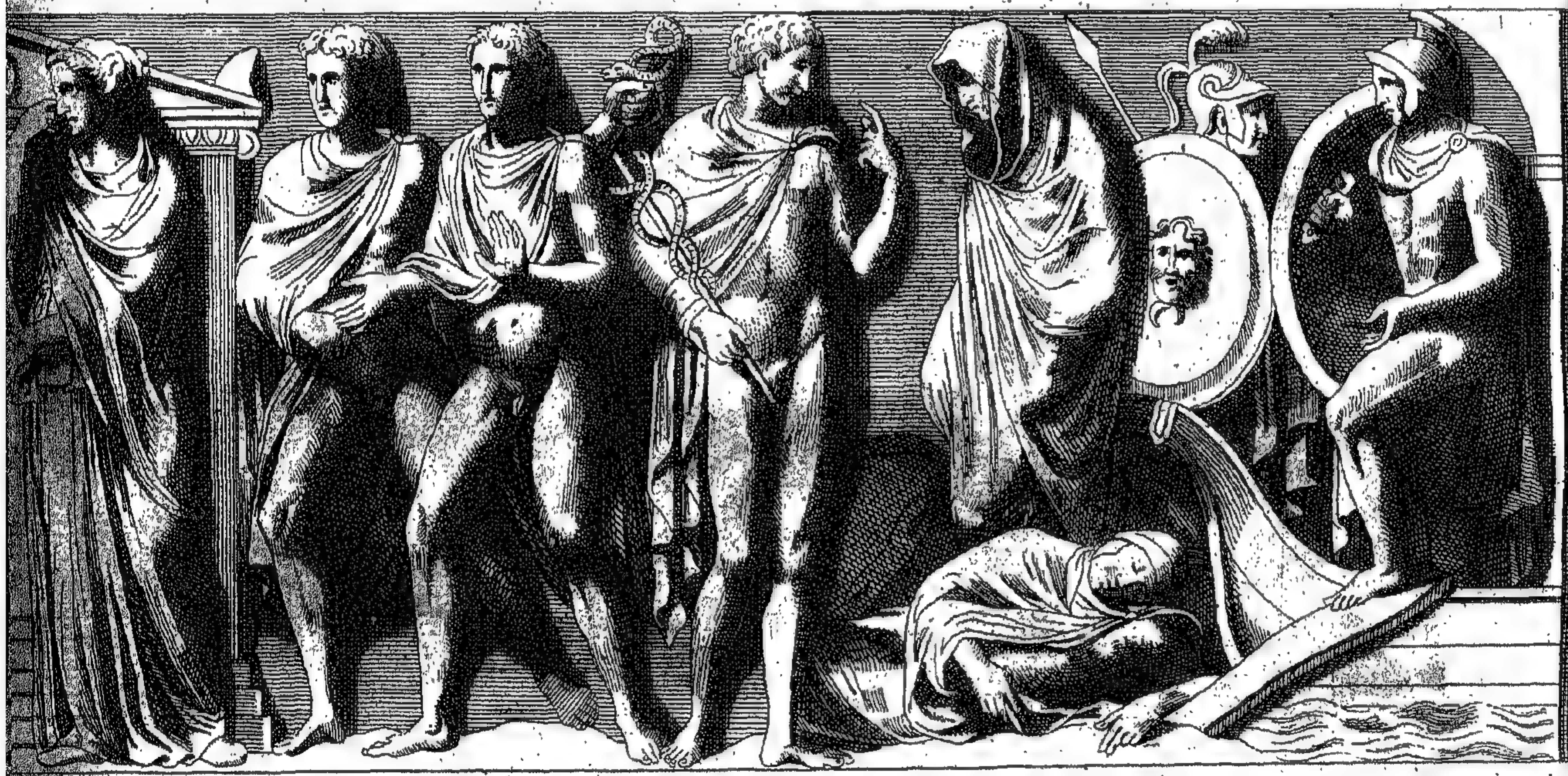
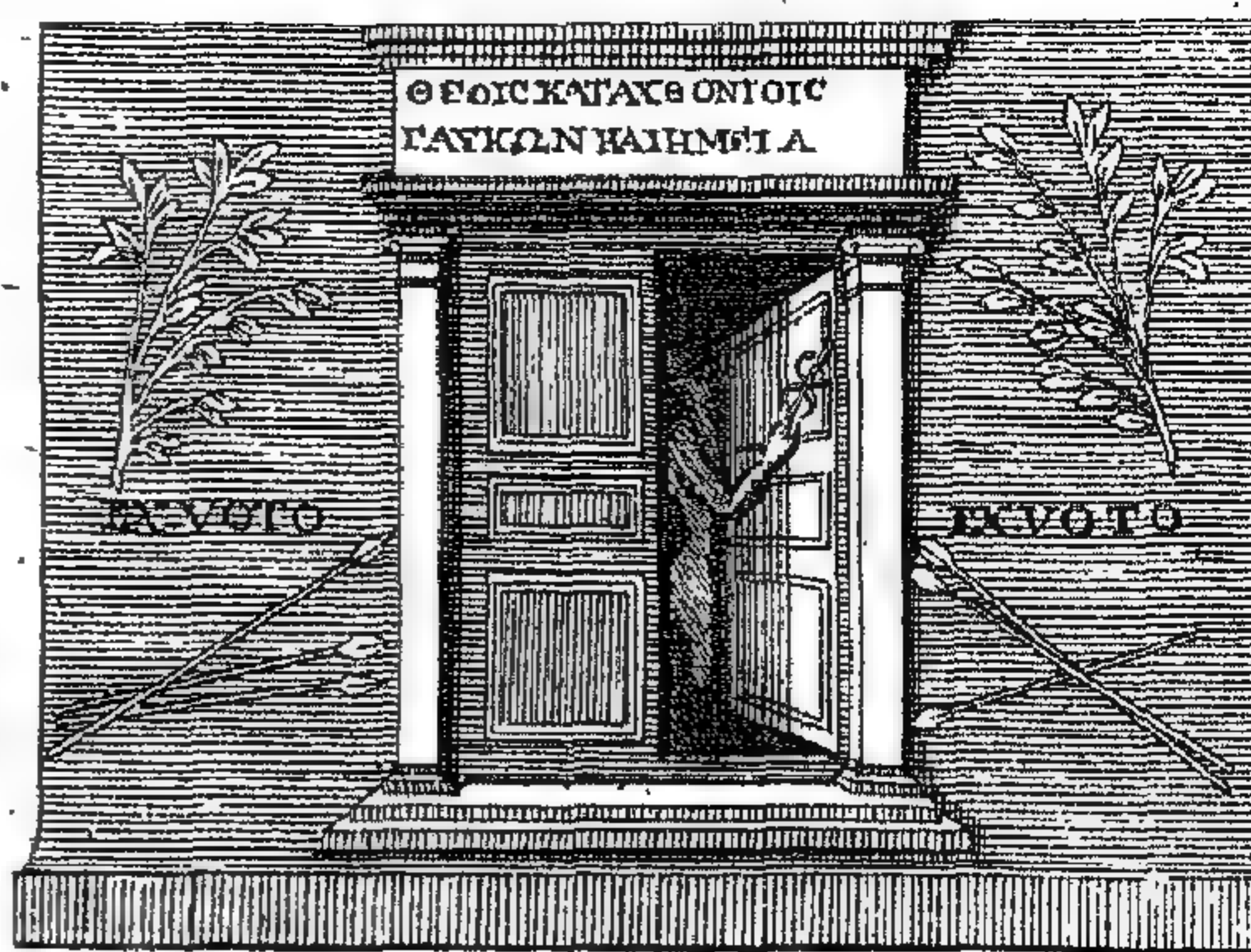
M. Gravason



Bartoli



Boissard



Barbieri



Opinion that *Publicus Augurum* was the same thing with *Augur Publicus*: But publick Augurs, according to *Festus*, were the most honourable of all the Augurs; and we have already prov'd from *M. Fabreti*, that *Publicus Augurum* was no more than the publick Servant to the Augurs. *Helius Afinianus* and his Wife *Sextia Psyche* are represented giving their Hands to each other over an Altar, upon which there seems to be Loaves or Cakes to sacrifice to the *Manes*. The Altar is plac'd between two folding Doors, which is the Entrance to *Pluto's* Kingdom, or the Region of the *Manes*, according to the Opinion of the Ancients. The Ornaments of the Urn are winged Sphinxes upon a Tripod, which Sphinxes sustain *Genii*. *Mercury* does not appear here; but he is seen notwithstanding in the following Sepulchre^s, upon the Shore of *Acheron*. This Sepulchre was made 6 for *Lucius Passienus Augianus*, a Child who died at seven Years old. On the other side of *Acheron* is old *Charon* in his Boat in the manner he is describ'd by *Virgil*:

*Portitor hās horrendus aquas & flumina servat,
Terribilis squalore Charon, cui plurima mento
Canities inculta jacet, stant lumina flamma,
Ipse ratem conto subigit, velisque ministrat,
Et ferruginea subvectat corpora cymba.*

This same *Charon* wafted none over his Ferry but those whose Bodies had been buried, all others wandred about for the space of a hundred Years, according to *Virgil*, upon the Banks of the *Styx*, tormented with the Desire of seeing the infernal Lakes. *Homer* adds, that the Bodies of the Deceas'd must have been buried and lamented, in order to be admitted into *Pluto's* Territory; and for this Reason it was that a Man, who was solemnising the Funeral of another, could not be arrested while he was so employ'd.

C H A P. VI.

A Description of some singular Bass-Reliefs of a Sepulchre.

CHARON, in the same Equipage, but something worse clad, appears in the following Image⁷, in which are found almost all things that concern the End of Man, either before or after Death: But forasmuch as this Image is without Inscription, it is not easy to explain it. In the middle there appears a Pair of Gates, before which a Man and his Wife are giving their Hand to each other, as before. That these are the Gates of Hell, is evident from the former Representation, where they are exhibited in like manner. On one side of these Gates there's a Woman represented, probably the same, upon a Bed giving up the Ghost; at the Feet of which is her Husband mourning and lamenting the Loss of his Wife. The Woman that's veil'd beside her, and to whom the dying Woman seems to reach out her Hand, may perhaps be her Mother. Above the expiring Woman, in a kind of square Table, is a Head with its Mouth open, which pretty much resembles hers, and which may therefore be intended to denote her Soul or Shade. A little farther on the same side are two Men ready to go aboard *Charon's* Boat, who holds out his Hand for his Fare. *Charon* is here represented as above describ'd by *Virgil*: His Boat is passing through a Gate, which, without doubt, is the Gate of Hell. On the other side there are two Men walking, 5 and

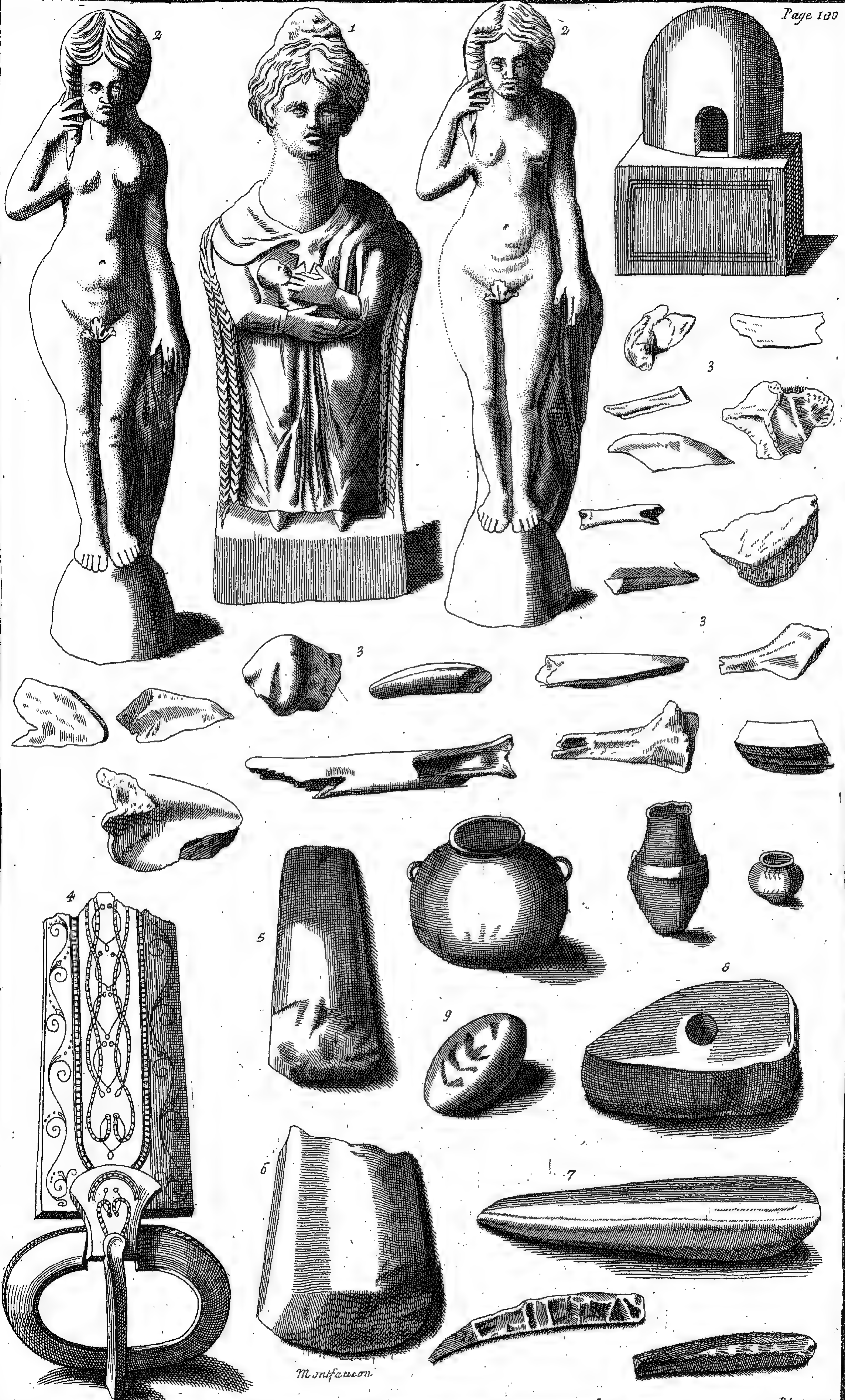
and *Mercury* after them; which two, as they are going towards *Charon's Boat*, may perhaps be the same that we have seen ready to embark. The *Mercury* that follows them talks to a Woman veil'd, who perhaps is another Ghost that he is conducting to the infernal Regions. In this Image there is also another Boat, from on board of which a Man is debarking by the help of a Plank, arm'd with Helmet and Shield, his Shoulders cover'd with a Cloak, and talking to *Minerva*, who is known by her Helmet and Shield, in the Center of which is *Medusa's* Head. Not far from this Man is another, laid upon the Ground like one dead, arm'd also with a Helmet. In this manner did *Mercury* conduct Souls to Hell, and carry them before the Throne of *Pluto* and *Proserpine*, presenting them to those infernal Deities, as we have seen in the first Volume, where *Mercury* presents *Pluto*, and *Proserpine*, who sits on one side of him, with the Soul or Ghost of a young Woman, who is follow'd by a Woman veil'd, which perhaps is her Mother.

This great Image we have been explaining, where *Charon's Boat* is exhibited, is the Front of a Sepulchre; under which are two lesser Fronts represented: In one of these there's a Man with a kind of half Pike, and a Cloak upon his Shoulders, but which covers not his Nudities: This Man gives his Hand to a Woman sitting, and cover'd with a Veil, who *Bartoli* thinks is his Wife, that he has found in the infernal Regions, and which is indeed not improbable. Another Man behind him arm'd with a Helmet, Cuirass and Shield, is perhaps some Friend of his whom he has also found there.

C H A P. VII.

I. *A Description of the Punishments of Hell.* II. *A Picture of the River Styx.*

I. **T**HE Souls of the Dead, we have already observ'd, were rewarded or punish'd in Hell, according to the Merit or Demerit of their Actions. There *Orion*, *Homer* tells us, was employ'd in hunting wild Beasts in the great infernal Forest. There *Tityus*, the Son of *Terra* or the Earth, was laid prostrate for the Vultures to come and feed upon his Liver, without being able to drive them thence; which Punishment was inflicted upon him for having attempted to ravish *Latona*, one of *Jupiter's* Wives. There *Tantalus* plac'd in a Lake up to the Chin endur'd nevertheless a violent Thirst, without being able to come at a Drop of Water to quench it; because whenever he bow'd his Head in order to drink, the Water slid from him, and left the black Ground quite bare. Apples, Pears, Figs, Pomgranates, Olives and other Fruit hung over his Head from their several Trees, which whenever he attempted to touch, by reaching his Hand towards them, were all in an instant carried away into the dark Clouds by the Winds. There, *Sisyphus* was condemn'd to be perpetually rolling a Stone of an enormous Size up a huge Hill, which when he had got almost to the top with infinite Labour and Toil, always fell down again for want of Strength to keep it up; and thus he had ever his Work to begin over again. There also was *Ixion*, who was condemn'd to be fasten'd to a Wheel, and be perpetually turn'd about with it; a Punishment he well deserv'd. This *Ixion* treacherously murder'd his Father-in-Law *Deioneus*; by others call'd *Erioneus*: For which Crime, because neither Gods nor Men would expiate it, he was forced to be a Vagabond through the World, and wander'd he knew not whither, until at last *Jupiter* had Mercy on him and expiated his Offence:



fence: But so ungrateful was he for this great Favour, that he had the Impudence to make Love to *Juno*, and to endeavour to debauch her; of which she inform'd *Jupiter*, who, to prove him, form'd a Cloud into the Likeness of *Juno*, which he accordingly embrac'd, and, as it's said, begat the *Centaur*s of it. Upon this *Jupiter*, enrag'd, threw him down to the Earth, where, instead of repenting of his Crime, he boasted that he had lain with the Queen of the Gods; which new Insolence so provok'd *Jupiter*, that he had no more Patience, but precipitated him into Hell to be punish'd in the manner above-mentioned.

The Punishments of Hell are also exhibited on the other little side of the Sepulchre⁹. Here *Tantalus* is seen lifting Water to his Mouth with both his Hands; but notwithstanding that the Water always runs from them, that he can never drink; which by the way is very different from *Homer's* Account of that Fable as above. *Ixion* is also extended upon a Wheel in a most terrible manner: And *Sisyphus* with one knee upon the Ground, is taking a huge Stone upon his Back of an enormous Size; which also differs from *Homer's* Description of Hell's Punishments. But we have already observ'd oftener than once, that Monuments and Mythologists do not always agree together.

II. The next Image¹⁰ which was also found in the same *Mausoleum*, represents the *Styx*, the most celebrated River of Hell. It is the Figure of an old Fellow with a long Beard sitting upon some Rocks, holding with one Hand an infernal Monster by the Tail, and with the other an Urn, out of which he pours Water; all which is the common Symbol of Rivers. Besides him are an Oar and an Anchor. A Death's Head, above his own and upon the Rock, is what determines it to be a River of Hell.

C H A P. VIII.

The Elysian Fields.

THE *Elysian* Fields, appropriated for the Reward of good Men, were, according to some, in the Globe of the Moon, where the Air is much purer than on Earth, and, according to others, in some other Part of the Celestial Sphere. Others again plac'd them near the Garden of the *Hesperides*, or in *Spain*; others in the Fortunate Islands; and others lastly, which perhaps was the most general Opinion, in the Infernal Regions. In this *Elysium* the Air was exceeding temperate and salutary, the Sun, different from what it does upon our Earth, dispensing its benign Influences without any sort of Annoyance or Inconveniency. The Earth also abounded there with Fruit-trees of all kinds, which brought forth most excellent Fruit, and that in great Abundance without Dressing or Tillage. Flowers likewise of all sorts, and in great Plenty, diffus'd their grateful Odours in such a manner, that all the Air was perfum'd therewith. Birds too of every Species flew about in infinite Numbers, and swarm'd about the Trees, charming the Ear with their harmonious Sounds. From these happy Mansions were banish'd Lust, Ambition, Avarice, and all the Passions that are Enemies to Mens Tranquility and Repose; nor was there any thing there but what contributed to their Happiness. Feasts and Banqueting were frequent there, and young Nymphs and handsome Boys their Waiters. *Lucian* says that the Bodies of the Bless'd have nothing substantial, that is, they are neither Flesh nor Bones, nor any thing that can be felt or touch'd; in short, that they are nothing but Souls with an exte-

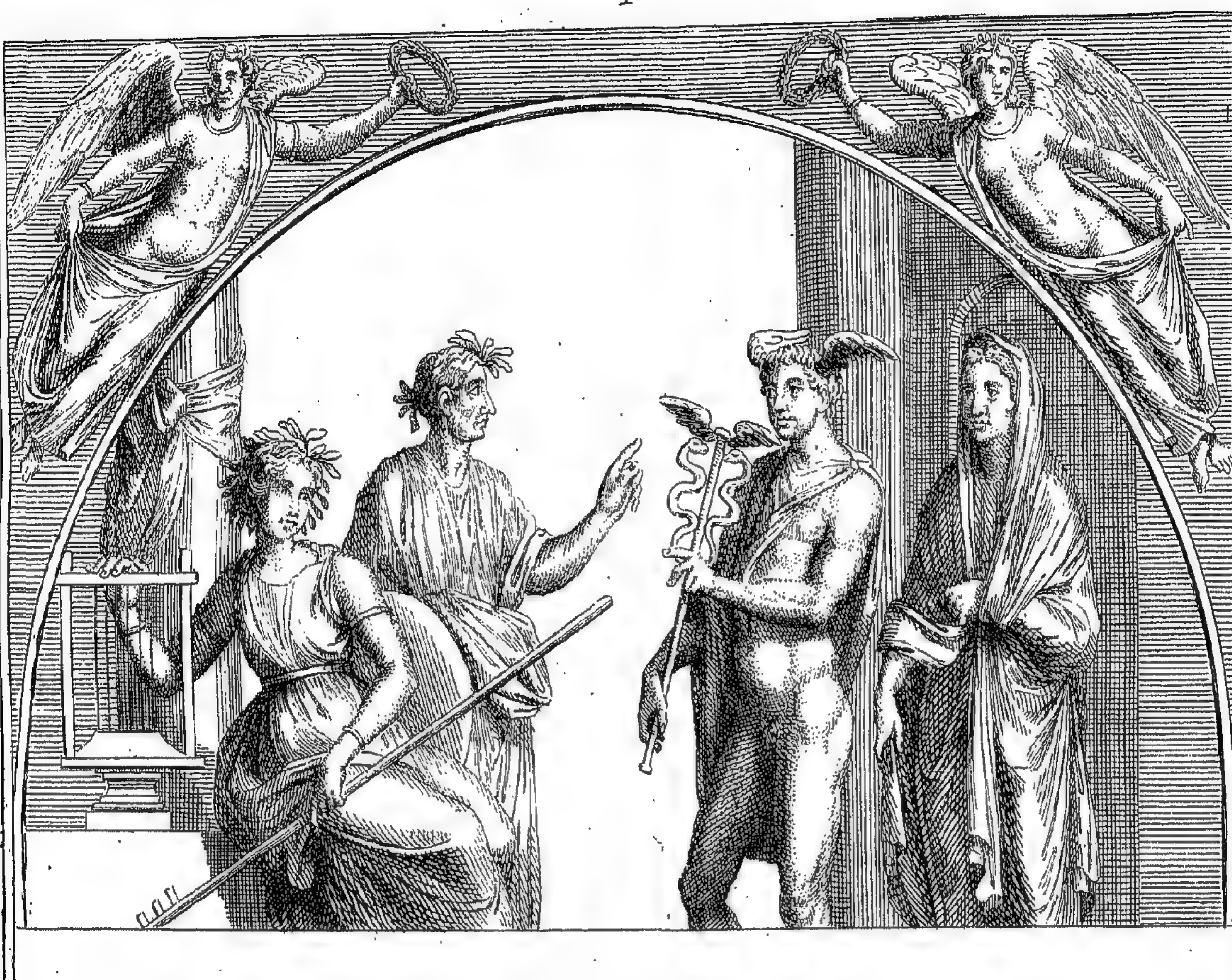
riour Veil of human Form, that is, they are only Ghosts or Shades, as were all Souls of the Dead, according to the Notion of the Pagans.

PLATE XXXI. I am of Opinion that those are the *Elysian* Fields, whither *Mercury* is conducting a Soul, in the Sculptures of the Sepulchre of the *Nasoni*.¹ The Persons to whom he presents this Soul, are crown'd with Flowers and Branches. There is a Man talking to *Mercury*, whose Wife sitting besides him plays upon a Lyre, and holds instead of a *Plectrum* a thick Staff in her Hand with three Points.² The other Image² represents a Man set and holding a Palm-branch, his Wife also sitting and presenting him her Hand, while she holds the other Hand upon a Pot. Behind this Man is a Youth sitting, and a young Woman, who seem to be talking together. I know not whether we may reckon among the Images of the *Elysian* Fields another that occurs in the Sepulchre of the *Nasoni*, where a certain young Man leads a *Pegasus*, and in his other Hand holds a Flute; and where on the right and left are two young Nymphs, one of which has her Head dress'd with Leaves, and the other leans upon a Basket.

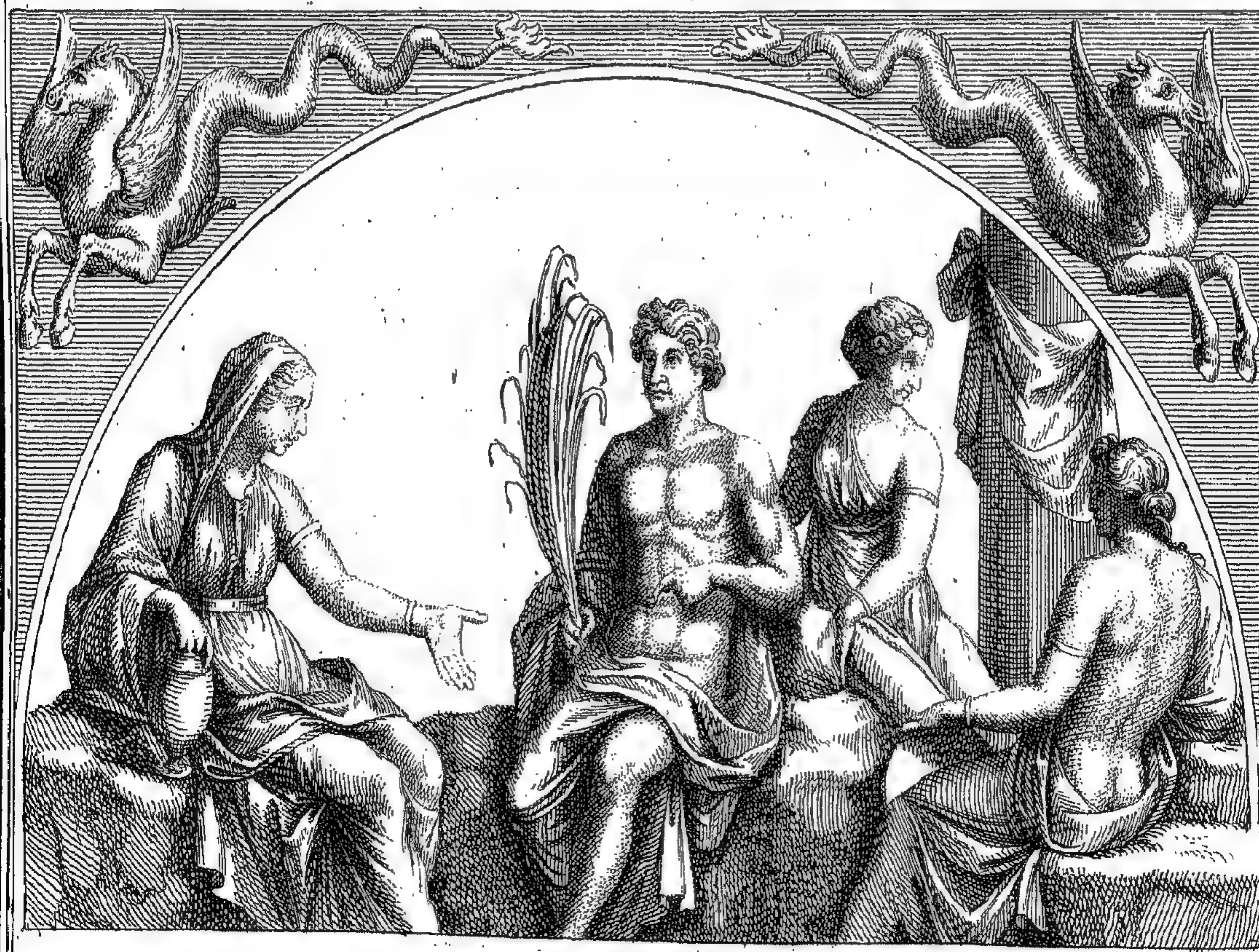
C H A P. IX.

The Consecrations and Apotheoses of the Roman Emperors.

A Potheoses or Consecrations were very much in Use among the *Romans*: For they consecrated their dead Emperors, and rank'd them in the number of the Gods, that they might afterwards worship them as such. We shall give here what *Herodian* says of the Ceremonies of such Consecrations. 'The *Romans*, 'says he, were accustom'd to deify such of their Emperors as had Children to 'succeed them, which Consecration they call'd an *Apotheosis*. This Ceremony 'was celebrated throughout the whole City with a Mixture of Joy, Sorrow, and 'religious Worship. The Body of the Deceased they buried in the usual man- 'ner with great Pomp and Solemnity: Which done, the Custom was to make an 'Image of Wax, as like the dead Person as possible, and to place it at the En- 'trance of the Imperial Palace upon a Bed of State made of Ivory, and cover'd 'with Cloth of Gold. On one side of this Bed the whole Senate sits in Black for 'a great part of the Day, and on the other the Women of Quality, who neither 'wear Gold nor Jewels, but appear in plain white Habits, which is also their 'Mourning. This Ceremony lasts seven Days, all which time the Physicians 'come to visit the waxen Body, and every time declare it to grow worse and 'worse. At the End of those seven Days, when the Body is in course suppos'd 'to be dead, certain young Men, chosen out of the Equestrian and Senatorian 'Orders, take it upon their Shoulders, and carry it all along the *Via sacra* to the 'old *Forum*, where the *Roman* Magistrates were wont to lay aside their Autho- 'rity. Here on each side were Scaffolds built, the one for the young Men of 'Quality, and the other for the Ladies; both which sung the Praises of the De- 'ceased in grave lamentable Tones. After this they take the Body from thence 'and carry it to the *Campus Martius*, where there is a kind of Pyramid built three 'or four Story high, every one of which is less and less to the top, and all four- 'square: This is all of Wood, and cover'd with gold Tapestry adorn'd with 'Ivory and Paintings, but the Inside full of combustible Matter. The Form of 'this Structure in short is not unlike those Towers they build for Light-houses. 'In the second Story there are open Doors, and in that they place the Bed, to- 'gether



Sepolcro Naxari



Sepolcro Naxoni



5

4



‘ther with Aromaticks and Perfumes of all kinds, and those in great abundance,
 ‘piling up great Heaps of them. For there is no Nation, or City, or Person
 ‘in any Dignity, but what sends on this Occasion their Presents to do Honour to
 ‘their deceased Prince. After they have thus made great Piles of Aromaticks,
 ‘and the Cavalry is arriv’d, all the Horse ride round the Pyramid, observing a
 ‘certain kind of Cadence, not unlike the *Pyrrhick* Dance. The Chariots also
 ‘drive about in the same Order, with Persons in them habited in Purple, who
 ‘personated such of the *Romans* as had been famous either in War, or in the Ad-
 ‘ministration of Civil Government. All which Ceremony over, he that is to
 ‘succeed in the Empire takes a lighted Torch, and sets Fire to the Machine,
 ‘which others do also on all Sides of it: And this Fire quickly catches, all the
 ‘Matter of it being made up of combustible and dry Aromaticks. This done,
 ‘they let loose an Eagle from the uppermost Story, which frighted by the Flame,
 ‘makes haste to soar out of Sight, the People believing that it carried along
 ‘with it to Heaven the Soul of their Prince: And from that time they therefore
 ‘pay the same Religious Worship to him, that they do to the rest of their
 ‘Gods.’

There are some Passages in the *Greek Text* of *Herodian* which seem to be corrupted: For tho’ what he says of deifying such Princes, as left Children to succeed them, be true; yet is not that Custom to be restrained to them only, there being a great many Instances of Emperors deifying their Predecessors, who were neither their Fathers nor Kinsmen.

Let us therefore see what *Pliny* the younger says of these *Apotheoses* in his *Panegyrick* upon *Trajan*. ‘*Tiberius*, says he, consecrated *Augustus*, that he might
 ‘raise him to the Dignity of a God: *Nero* also consecrated *Claudius*, but it was
 ‘to ridicule him. *Titus* likewise deified *Vespasian*; and *Domitian*, *Titus*; the
 ‘first that he might be the Son, and the second the Brother of a God. But for
 ‘you, *Trajan*, continues he, if you deified your Father, it was not to awe your
 ‘Citizens, or dishonour the Gods, or to do Honour to your self, but you did it
 ‘only because you believ’d him to be a God.’

In Medals we often meet with the Consecrations or Apotheoses of Emperors, where we also see those Pyramids of several Stories, each of which is less and less to the Top. We see there also the Eagles flying away with the Souls of Emperors represented by their own Image, some of which are exhibited in this Plate³. Another Figure⁴, taken from a Gem in the *Brandenburgh Museum*, 3, 4 represents the Apotheosis of *Julius Caesar*, mounted upon the Celestial Globe, and holding a Helm in his Hand, as if he was the Governour of Heaven, or would dispute the Empire thereof with *Jupiter*, as *Julian* says; who farther adds, that even *Silenus* caution’d *Jupiter* to take care that ambitious Man did not attempt to de-throne him.

C H A P. X.

The Apotheosis of Augustus in an Agate of the Holy Chapel.

WE come now to take notice of that incomparable Agate in the *Holy Chapel*, (one so call’d at *Paris*) which we here exhibit⁵ in it’s full Proportion, and that’s not much less than a Foot one way, and ten Inches another. The Figure of this

this Agate is oval, yet so that it is a little broader towards the Bottom than towards the Top. 'Tis said to have been brought hither by the Emperor *Baldwin* the Second, who to recover the Empire of *Constantinople*, came in the Year 1244, to demand the Aid of some Christian Princes, but especially of *S. Lewis*, to whom he sold the Agate. The profound Ignorance of those Times made them take it to contain some sacred History; and among others some thought it was the History of *Joseph*, and accordingly gave it the Name of *Joseph's Triumph*; whereas in that great Number of Figures, there's not one that has the least relation to that History. Such an exquisite and rare Piece of Antiquity could not fail of exercising the Wits of the present and past Ages, in which the Study of Antiquity has been brought to such Perfection. *Tristan* therefore, the celebrated Antiquary of *S. Amand*, and one of the most learned in that Art, wrote a long Dissertation in his Historical Commentaries upon this Agate, where he may be said in some Particulars to have succeeded very well, but to have shot wide of the Mark in others. As soon as he published this Book of his, he made a Present of a Copy to *M. de Peiresc*, who, he tells us, express'd his great Approbation thereof in several Letters that he wrote to him. But after the Death of *M. Peiresc*, the Writer and Publisher of his Life, who was *Peter Gassendi*, gives us the Sentiments of that Author upon this Monument, very different in the main from what *Tristan* has left us. Upon this, *Tristan*, in a second Edition of his Commentaries, produces the Testimony of *M. de Peiresc*, pretending that great Man could never have such Sentiments of this Matter, as his Adversary would make us believe; but that, on the contrary; either what he had advanc'd was a meer Fiction, or else that he had misunderstood *M. de Peiresc's* Meaning, and therefore all along refutes *Gassendi's* Explications, as absurd and injurious to the Memory of *M. de Peiresc*, if so be they were indeed his that *Gassendi* had published. But notwithstanding this, *Albert Rubens*, who since then publish'd a Dissertation upon the same Stone, assures us that the Sentiments of *M. de Peiresc* thereupon were the very same with what *Gassendi* has given us, and that this appears from several Letters from *Peiresc* to *Peter Paul Rubens*, the Father of this *Albert*, which he had then by him. He also contends, that *M. de Peiresc's* Opinion upon this Gem is in many things preferable to that of *Tristan's*; and in this Dissertation of his sometimes agrees with one, and sometimes with the other, refuting them both at other Times, and that in very many Places. After all these, comes out *M. James le Roi* with a new Dissertation Printed at *Amsterdam* in 1683, in which he relates the several Opinions of the preceding Authors, but without adopting any, and explains all the Parts of this Stone, sometimes following one, and sometimes another, and at other times proposing something new upon some of the Personages represented in it.

Now notwithstanding all that these learned Men have said upon this Subject, it does not seem to me sufficiently clear. Some few things indeed there are in which they all agree; but in others there's so great a Diversity of Opinions, that it really makes the Matter more obscure. I intend however, in my turn, to explain, in a few Words, all the several Parts of this Stone. And here, I confess, there are some things, and those too the most considerable, in which I cannot agree with any of the above-mentioned Writers; tho' on the other hand, there are others which I cannot but adopt from among them, as they appear most probable.

The whole Image is divided into three Parts, namely, the uppermost, the middlemost, and lowest. The uppermost of these, in my Opinion, represents the Apotheosis of *Augustus*; that in the middle the Emperor *Tiberius*, receiving

Germanicus returned from his Conquests in *Germany*; and the lowest, some Captives and Ensigns of Victory.

But here I think my self oblig'd to admonish the Reader that the Heads represented in the Stone as well as in the Plate, are not so perfect as they should be, that is, the Resemblances not exact. But this I observed some Years since, when I had the Original before me. In the Gravings the Heads are still farther from the Resemblance that we find of the same Personages in Medals. The Gravers also put Eye-balls in their Figures where there were none in the Bass-Reliefs; and let them be never so careful, they cannot avoid making some small Variations, which will not fail to take so much from the Resemblance.

In the first or uppermost Part, which contains five Personages, there is not one Figure about which the four Authors above-mentioned are agreed: Nay, M. *le Roi* is of Opinion, that the little winged *Cupid* leading *Pegasus* by the Bridle, is the Son of *Germanicus* in the Person of a *Cupid*. The principal Figure, which is that in the middle, has been the Subject of great Dispute: It has on a radiated Crown, behind the first Points of which is a Veil which falls down to the Shoulders, and in the Left Hand a Scepter. This Figure, *Tristan* says, is *Jupiter*; but herein the other three oppose him, and that with good Reason: For there never was a *Jupiter* of this Form; and tho' there may have been now and then a *Jupiter* represented without a Beard, yet Instances of that kind are very rare, and those that we find were particular or local *Jupiters*. In short, this ought by no means to be brought for an Example, especially seeing there are not so much as one of the Symbols proper to *Jupiter*. The three Gentlemen, on the other hand, that have oppos'd *Tristan* herein, pretend that this is *Augustus*: But neither can I be of their Opinion, there being nothing here to perswade me that it should be that Emperor: For it has neither the Air of *Augustus*; nor is the radiated Crown ever seen upon his Head; at least, I can say that I never saw it upon that Prince's Head. Farther, this Figure has on a Woman's Robe, as may be easily seen by comparing it with all the Women below in the second Rank, except *Agrippina*, who, as shall be observ'd hereafter, wears a *Chlamys*. My Opinion therefore of this Figure is, that it is either the Goddess *Venus Regina*, or *Venus Genetrix*, with her Son *Æneas*, who seems to hang upon her Breast; and behind them *Julius Cæsar* the Descendant of *Æneas*, as he himself said, and all Authors after him; among others *Virgil*, who says that the Name *Julius* comes from the great *Iulus*, who was the same as *Ascanius* the Son of *Æneas*.

Julius à magno demissum nomen Iulo.

On the right of this Goddess is her other Son *Cupid*, leading by the Bridle the Horse *Pegasus*, with *Augustus* upon his Back crown'd with Laurel. *Cupid* here presents *Augustus* to his Mother to receive him into the Number of her deified Family. *Æneas* presents a Globe to *Augustus*, probably the Globe of the Celestial World, to denote that he is going to reign in Heaven, as he reigned upon Earth. This therefore is my Opinion, or rather Conjecture. *Venus*, with the chief of her Family, receives in this manner *Augustus* into the Fellowship of Heaven. That this Goddess is represented with a Crown and Sceptre, is to signify that she reigns in Heaven with her Children and their Posterity. For the Gods often occur with radiated Crowns, as *Jupiter*, *Juno*, *Vesta*, *Hercules*, and others. As to the rest of the Figures of this first Part, I agree with some one or more of the above-mentioned Writers, that have explain'd this Stone. *Æneas* wears the *Phrygian* Habit, as he ought to do: Nor can it be *Rome* that's thus represented, as M. *de Peiresc* thought, that City being never describ'd in that manner. In a Consular Medal indeed *Rome* is represented with a *Phrygian* Bon-

net, or Helmet in that Form; but here the whole Habit is *Phrygian*: I therefore agree with *Tristan* and *Rubens* upon this Point. I also agree with M. *de Peiresc*, and *James le Roi*, concerning *Julius Cesar*, who appears behind *Æneas*, arm'd with a Shield, and crown'd with Laurel: Nay, the Head has very much the Air of that Emperor, as we find it upon Medals; tho' *Tristan* would have it to be *Nero Claudius Drusus Germanicus*. He that is riding to Heaven upon *Pegasus* seems also to me to be *Augustus*, and not *Nero Drusus*, or *Marcellus*; and herein I am of *Tristan's* Sentiment; but indeed the whole Design of the Stone seems to determine me in this Opinion. The Person that's plac'd in the middle with his Company about him is *Tiberius*, who reigns on Earth while his Predecessor is taken into Heaven to reign there, as the Celestial Globe denotes, presented him by *Æneas*. This Apotheosis, in an Image where *Tiberius* appears upon his Throne, agrees better with the Emperor his Predecessor than any other: Nor does it signify to say that it seems too young, seeing that he is so represented upon Medals, with which this Head has a very great Resemblance.

The middle Part of the Stone, which makes another Division, is much easier to explain than the former. There the Emperor *Tiberius* is set upon his Throne crown'd with Laurel, holding a Sceptre in his Right Hand, and an Augural Staff in his Left. He is naked down to the Waste, and from thence downward covered with a Target environ'd with Serpents. *Tristan* indeed denies that this is a Target or *Ægis*; but in this he differs from all the rest. On the Right of *Tiberius* sits *Livia*, which *Tristan* mistook for *Antonia*. *Livia* is crown'd with Laurel, and holds Poppies in her Hand like the Goddess *Ceres*: But of this we need make no Difficulty, seeing we so frequently meet with Empresses wearing the Symbols of Goddesses.

The Emperor *Tiberius* speaks to *Germanicus*, who stands before him arm'd Cap-a-pee, with his Hand upon his Helmet, whilst his Mother *Antonia*, who is on one side of him crown'd with Laurel, puts her Arm behind his Neck, as if she were going to embrace him. *Tristan* therefore, who took *Antonia* for *Livia*, was certainly mistaken: But he was right however in taking the other for *Germanicus* presenting himself to the Emperor after his Return from his *German* Expedition. And hence it is, I suppose, that after so many and so great Victories obtained over the *Germans*, not only the Emperor but *Livia* and *Antonia* also are crown'd with Laurel. And this Sentiment, I think, is favour'd by *Antonia's* embracing her Son. All the other Writers however, *Tristan* excepted, will have it that *Germanicus* is receiving Orders from the Emperor *Tiberius* for his Expedition to the *East*. Behind *Germanicus* is his Wife *Agrippina*, sitting with a *Chlamys* on, and holding a Scroll in her Hands. Before her is her little Son *Caius Caligula*, arm'd with a Shield and Cuirass, and wearing a *Chlamys*: He stands upon a Heap of Armour, by which are signified the Victories obtained by his Father. *Germanicus* and *Caligula* wear a kind of Boots, which are neither the *Caliga* nor the *Campagus* commonly worn, but are either what they call'd *Nero*, or else a sort of Boots which they us'd to wear in cold and dirty Countries, that is, a kind of *Ocrea*, which we meet with elsewhere in antient Monuments. Thus we see *Trajan* sometimes with this sort of Boots represented upon his Pillar in his War against the *Daci*.

On the other side sits an *Armenian* Captive, who represents *Armenia* subdued by the *Romans* under *Tiberius*. The Helm that's there denotes this to be a transmarine Country. As to the armed Man that comes next, and looks at the whole Company above, attending to all that passes there, who reaches one Hand to *Æneas*, and holds in the other a Trophy; it may be he is presenting the deified Company with the Trophies which *Augustus* erected in his Life-time. *Tristan* took
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this Person for the Senator *Numerius Atticus*, who had been Prætor, and who was the Person that testified and swore that he saw *Augustus* carried up to Heaven, for which Testimony he was very well rewarded by *Livia*: But this Sentiment of his is deservedly rejected by all the rest, who take this Person for *Drusus* the Son of *Tiberius*, to which I also subscribe. He holds, say they farther, a Trophy in his Hand, to denote the Victory he had himself obtain'd: And to this I also give my Assent, provided it can be prov'd that *Drusus* the Son of *Tiberius* had obtain'd any Victories at the time when *Germanicus* return'd from his *German* Expedition: For I am very much inclin'd to think that this Stone was grav'd upon that Return of his. The Woman seated in a *Sellâ*, adorn'd with a Sphinx, I take to be *Livilla* the Sister of *Germanicus*, and Wife of *Drusus* the Son of *Tiberius*: *Tristan* would have her to be *Julia* the Wife of *Tiberius*: But since she had been a long time banish'd from the Imperial Court, nay had been dead a good while before *Germanicus*'s Return from his *German* Expedition, she could not appear here.

The third and lowest Division of the Figures is separated from those above by a kind of prominent Margin or Border, and contains some Images of Captives and reduc'd Provinces. *Rubens* thinks these are the *German* Prisoners led in Triumph by *Germanicus*, whose Names *Strabo* says were *Segimundus* the Son of *Segestis*, Prince of the *Cherusci*; *Thusnelda*, the Sister of *Segimundus*, and Wife of *Arminius*, with her Son *Thumelicus*, a Boy of three Years old, who is seen represented, says he, with his Mother upon this Stone. The rest are *Sesithiacus*, the Son of *Segimerus* another Prince of the *Cherusci*; his Wife *Ramis*, the Daughter of *Veromer*, Prince of the *Catti*; *Deudorix* *Sicamber* the Son of *Bætoris*, and *Libys* Priest of the *Catti*.

James le Roi pretends that these Captives are not *Germans*, for that he can neither discover the Habits or Arms of that Nation, and is of Opinion that they are rather *Armenians* and *Parthians* conquer'd by *Tiberius*: For, says he, it's most probable that these are the Victories of the chief Personage that's here represented, which Person is *Tiberius*. He also pretends that the greatest Action of that Prince is what *Suetonius* takes notice of in these Words: 'Having brought an Army into the East, he restored *Tigranes* to his Kingdom of *Armenia*, and plac'd him with his Diadem upon his Throne. He also caus'd the military Ensigns to be restored to him, which the *Parthians* had taken from *Marcus Crassus*.

'Tis true indeed, as *le Roi* says, that one can hardly discover these Captives to be *Germans*: But then it is not so much the Habit that occasions this Difficulty, as the Shields, which rather represent *Peltæ* than *German* Shields, except one which is oval: For the *German* Shield was either hexagon or oval. But then again on the other hand, I cannot see how he finds them out to be *Armenians* and *Parthians*: For if we do but compare them with the *Armenian* above, besides *Livia*, and with the Images we find upon a great number of Medals and other Monuments, we shall see no such Likeness. And then again as to the *Germans*, there was no little Variety in their Habits and Arms: For many of them went half naked, as three or four of those we see here; a great number also went bare-headed, and of these we have here three or four who have neither Ornament or Covering. We find here also, amongst other things, a Quiver, upon which *M. le Roi* takes occasion to say that they are *Armenians*: But he might as well from thence have call'd them *Germans*; for they also us'd Bows and Arrows. What *M. le Roi* farther says, that this Monument ought to exhibit the Victories of the principal Person represented in it, is of no Force here, where the Representation is a present Victory. *Caligula*, who is yet a Child, stands here upon a heap of Armour, a common Mark of Victory, and which denotes no doubt the Victories

Victories his Father had just obtain'd in *Germany*. There is therefore nothing but the Form of the Shields that embarrasses a little: For there is but one of an oval Form, the rest being all cut hollow at the top like the *Peltæ*. But as we have observ'd in the fourth Volume a great Variety in the Arms of the *Germans*, and it's probable there are others yet differing from those, which have never yet occur'd to us, why may it not be suppos'd that these are some of them, and that this was the first time they had Occasion to represent them? Thus, all things consider'd, I am more inclin'd to think these Captives are *Germans*, than *Armenians* or *Parthians*, altho' I dare not venture to affirm any thing thereupon.

CHAP. XI.

I. *A Description of the Emperor's Agate.* II. *The Apotheosis of the Emperor Claudius.*

PLATE XXXII. I. THO' the following very beautiful Agate of the Emperor does not represent a Consecration or Apotheosis; yet forasmuch as it contains most of the same Personages with the former, we thought it not amiss to give it a place here. The first Figure that presents it self is *Augustus* seated upon a Throne half naked, in the manner that *Jupiter* is commonly represented. In his right Hand he holds a *Lituus* or augural Staff, in Quality of Augur, a kind of sacerdotal Dignity with which the Emperors were invested. Behind him is a Woman with a mural Crown, namely *Cybele*, who is placing a Crown of Laurel upon the Head of *Augustus*, and before her *Neptune*, upon whose Shoulder she lays her other Hand. *Cybele* signifies the Earth, and *Neptune* the Sea, by which are here denoted the Victories obtain'd by *Augustus* both by Sea and Land. Before *Cybele* and *Neptune* is a Woman sitting with two naked Children, and holding a *Cornucopia* in her Hand; whom *Rubens* takes for *Agrippina* the Wife of *Germanicus*. Above *Augustus's* Head in a Circle is *Capricorn*, the Sign he was born under. To which purpose *Suetonius* has these Words concerning that Emperor: 'Such a Confidence, says he, had *Augustus* in his Destiny, that he publish'd his Horoscope, and caus'd a silver Medal to be struck with the Figure of *Capricorn*, under which he was born.' On the side of *Augustus* is the Goddess *Rome* represented sitting, as we have seen her in the first Volume: She is arm'd with Helmet, Shield and Spear; and by some is suppos'd to be *Livia*, because in that Age it was customary to represent Empreſſes like Goddeſſes. *Augustus* treads upon a Shield, and *Rome* upon a Cuirass with a Helmet upon it.

Rome and *Augustus* frequently occur together, and even at this Day we find Temples dedicated to them both, as the Inscriptions inform us, one of which we have seen in the second Volume. Many Inscriptions likewise occur, in which we find *Rome* join'd with *Augustus*. And this, as *Suetonius* tells us, was done out of Modesty by that Emperor's own Order: 'Tho' he knew, says that Author, that Temples had been decreed even to Proconsuls, yet would he not suffer any to be dedicated to him in any Province whatever, except jointly with *Rome*.

Not far from the Goddess *Rome* is *Germanicus Caesar*, arm'd with a Cuirass, and habited in a *Paludamentum*; and near *Germanicus*, *Tiberius* descending from his Chariot, conducted by *Victory*. *Tiberius* is habited in the *Toga Prætexta*, after the manner of those that triumph'd, and holds in one Hand a Truncheon, and in the other a Scroll. *Rubens* is of Opinion that this Stone contains a Re-
pre-



presentation of what was done after the Return of *Tiberius* from the *Illyrick* War, which War, according to *Suetonius*, was the greatest and most important that had been wag'd out of *Italy* since the *Punick* Wars: For in this they had fifty five Legions, and as many auxiliary Troops, notwithstanding which it lasted three Years, but was at length happily terminated by *Tiberius*: They therefore decreed him the Honour of a Triumph for having conquer'd the *Dalmatians* and *Pannonians*, and did the same also for *Germanicus*. But while these things were thus carrying on, the News of *Varus's* Defeat arriv'd; so that the Triumph was put off, and *Tiberius* enter'd *Rome* habited only in the *Toga Prætexta*, and crown'd with Laurel, as he is here represented.

The lower Part of the Agate is full of Marks of Victory; and the *Roman* Soldiers are actually erecting a Trophy for a Victory, as it's thought, obtain'd over the *Dalmatians* and *Pannonians*: The Shield they are placing there has the Sign *Scorpion* upon it: The Captives wear Breeches, and one of them has a Collar on. These, says *Strabo*, are the *Dalmatians* and *Pannonians* that went arm'd like the *Gauls*, (ὁ δ' ὀπλισμὸς Κελτικὸς.) The Chief of their Captains were taken, which were *Bato*, *Dysidates*, and *Pinnes* by the Treachery of *Bato*. These they bind, in order to be plac'd at the Foot of the Trophy. The two Women mourning the Captives, are perhaps their Wives: Another Woman who lays her Hand upon the Head of one of these, has a Hat on, not unlike those worn at this Day.

II. The other Image is the Apotheosis of the Emperor *Claudius*, made, as it's thought, by his Successor *Nero*, who deified him, says *Pliny*, in Ridicule: For he first poison'd him, to make way for himself, and then rank'd him in the number of the Gods. This fine Bass-Relief belong'd to the House of the *Colonne*; but was by Cardinal *Jerom Colonna* sent to *Madrid* for a Present to *Philip IV.* King of *Spain*. The Emperor *Claudius*, who is here represented in Bust, wearing a radiated Crown, environ'd with a Circle of Light, which they call'd *Nimbus*, is upon the Back of an Eagle, about to fly away with him to Heaven. The Eagle holds in one of its Talons the Thunderbolt of *Jupiter*, and in the other a Globe, the Sign of Empire, by which are signified that *Claudius* is going to participate with *Jupiter* in the Empire of Heaven. The Eagle stands upon a prodigious Pile of Arms, Shields, *Peltæ*, Cuirasses, Helmets, and Swords; upon the two sides of which are some Beaks of Ships, or *Rostra*, an Anchor and a *Cheniscus*; all which serve to denote the Victories obtain'd by that Emperor both at Sea and Land, or rather by his Generals, for the good Man himself was weak and incapable of doing any great Action. Among the several Shields, some are oval, some hexagon, and some with both sides undulated as it were. The Prows of Ships, besides the lower *Rostrum*, have another that terminates in a Ram's Head; several of which sort we have seen in the Fourth Volume in treating of the Navigation of the Ancients.

C H A P. XII.

I. *Apotheoses of the Greeks.* II. *The Apotheosis of Hephestion*; III. *And Antinous.*

I. **T**HE Use of Apotheoses pass'd from the *Greeks* to the *Romans*; and we find at the End of the First Volume several great Men plac'd in the number of Heroes or Deities: For Heroism was a kind of Deification, an Example of

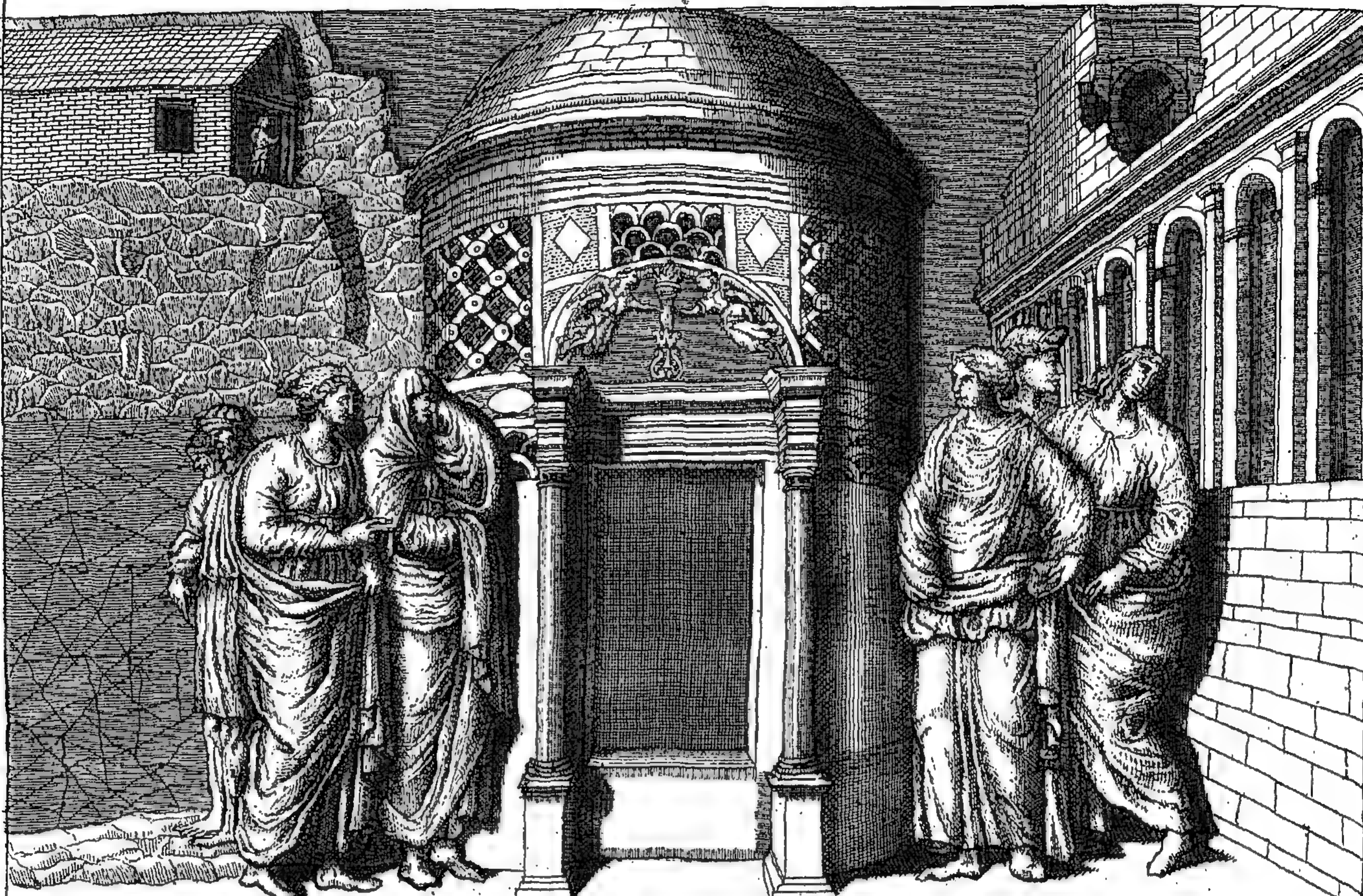
which we have in *Thucydides*, who tells us, that when *Brasidas*, a famous *Lacedemonian* Captain was kill'd near *Amphipolis*, the Soldiers and Auxiliaries buried him with great Solemnity in that Part of the City, which was afterwards made the Market-place; but that the *Amphipolitans* not content with this, built a Wall round his Sepulchre, paid him the same Honours that were paid to Heroes, instituted annual Sports and Sacrifices, and look'd upon him afterwards as the Founder of their Colony.

II. What *Lucian* relates, in his Book against Calumny, concerning the Apotheosis of *Hephestion*, the Favourite of *Alexander* the Great, deserves a place here. After the Death of *Hephestion*, says he, *Alexander*, who lov'd him to a degree of Folly, not content with the magnificent Funeral he had made for him, plac'd him in the number of the Gods. Upon this the Cities built him Temples, erected him Altars, and offer'd Sacrifices to him: They also instituted Feasts every where in Honour to the new Deity, and made it the greatest of their Oaths to swear by *Hephestion*. Farther, it was likewise made a Capital Crime, and not be forgiven, for any one to laugh at this, or not to seem to have that Respect for the God *Hephestion* that was due to him. Flatterers seeing this childish and foolish Conduct of *Alexander*, were so far from attempting to make him sensible of it, that they encourag'd him farther in it, pretending I know not what Dreams and Apparitions of *Hephestion*, ascribing to him the Cure of Diseases, Predictions of Things to come, and sacrificing to him as to a God receiv'd into the Fellowship of the other Gods, and in short, as to one that could deliver from all sorts of Evils. This was a great Pleasure to *Alexander*, who not only believ'd it, but was strangely swell'd with Vain-glory, not so much at his being the Son of a God, but that he had likewise the Power of making Gods. How many therefore in those Days must fall into Disgrace with *Alexander*, for being accus'd of not having that Veneration for this new-made God that they ought to have, as being the common Benefactor of Men? A great many, no doubt. Among these was *Agathocles* the *Samion*, a celebrated Captain, and in great Esteem with *Alexander*: For he being accus'd of having cried as he pass'd by the Tomb of *Hephestion*, had much ado to save himself from being thrown to a Lion to be devour'd. Nor had he escap'd it, had it not been for *Perdiccas*, who swore by all the Gods, and by *Hephestion*, that *Hephestion* appear'd to him as he was a hunting, and order'd him to tell *Alexander* to pardon *Agathocles*, because if he did cry before his Sepulchre, it was not that he thought *Hephestion* dead, but in Remembrance only of their ancient Friendship and Familiarity.

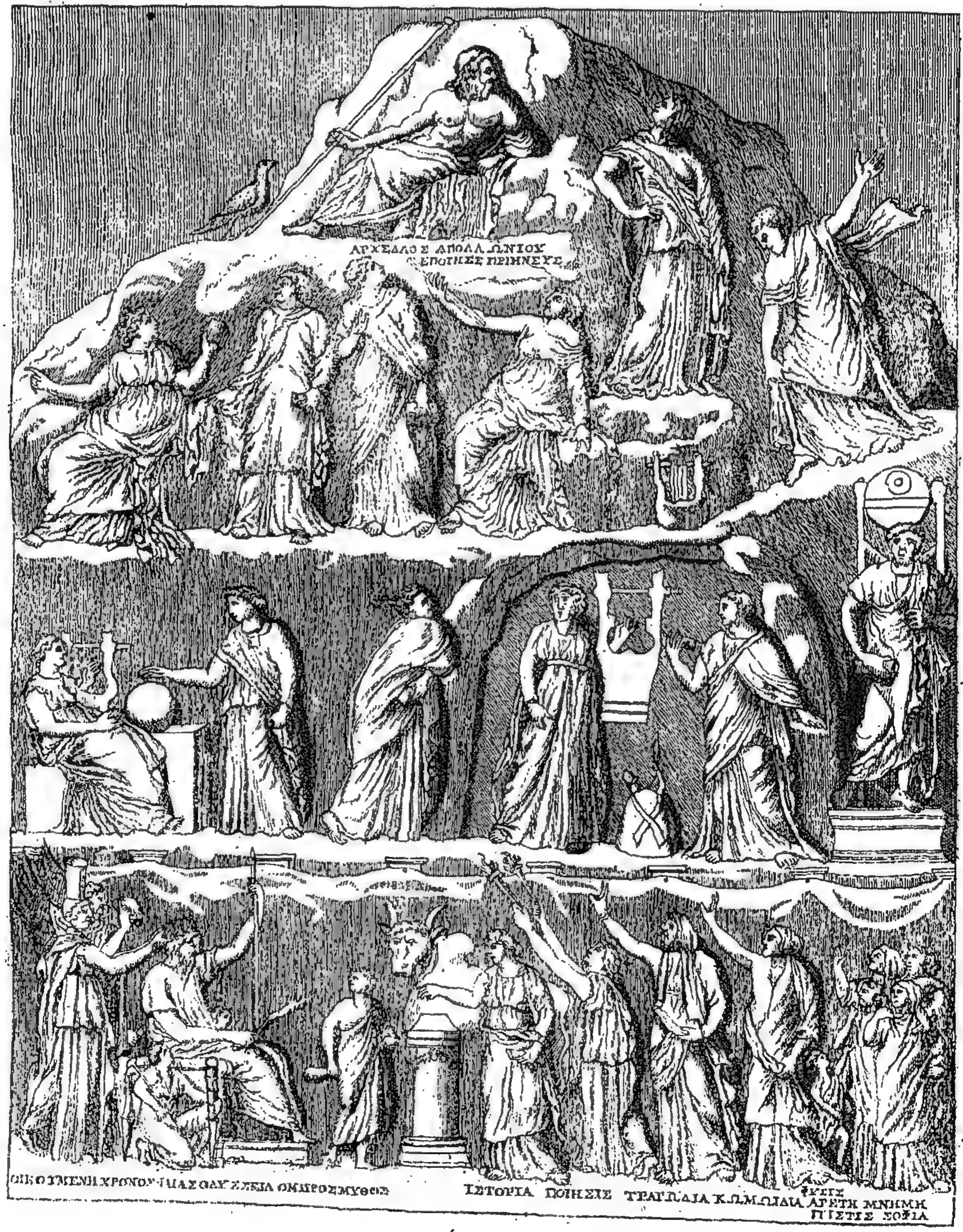
III. The Emperor *Hadrian* also caus'd his Favourite *Antinous* to be plac'd among the Gods; after which Temples were built to him, and Oracles ascrib'd to him. In some Inscriptions we meet with him with the Appellation of *Synthronus Deorum*, which is as much as to say one that participated of the same Throne with the Gods. The Worship of *Antinous* was even continued after *Hadrian's* Death.



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ΟΙΟΙ ΜΕΝΙ ΧΡΟΝΟΝ ΤΗΛΕΟΝΤΕΣ ΟΜΗΡΟΥ ΜΥΘΟΙ
ΙΣΤΟΡΙΑ ΠΟΙΗΣΙΣ ΤΡΑΓΩΔΙΑ ΚΑΙ ΜΕΛΟΔΙΑ ΑΡΕΤΗ ΜΝΗΜΗ
ΠΙΣΤΙΣ ΣΟΦΙΑ

C H A P. XIII.

An Explanation of a Bass-Relief, containing the Apotheosis of Homer.

THE *Apotheosis* of *Homer*, taken from a Roman Marble, has been explain'd PLATE XXXIII.
by many learned Men, as *Kircher*, for instance, *Cuper*, *Spanheim*, and *Fabretti*, which last has left only some few Notes upon it, but those very curious and exact; at length also the celebrated *Schottus* wrote a learned Dissertation thereupon in the Year 1714. Some others have likewise taken notice of it; but those I have mention'd are the most considerable. The Ground of the Image is a Mountain, which *Kircher* takes for *Parnassus*, but *Cuper* for Mount *Olympus*; tho' by the Cave in this Mountain, it should rather be what *Kircher* says: But be it which it will, it is of no great Importance to dwell any longer upon the Matter.

Almost at the top of this Mountain is *Jupiter* represented sitting upon a Rock half naked as usual, holding a Sceptre in his Right Hand, and with an Eagle at his Feet, the Bird that commonly accompanies him. Many are of opinion, that it's *Homer* himself that's represented in the Form of *Jupiter*, which is not at all improbable; so that thus there is a double Representation of *Homer*; for he is likewise at the Foot of the Mountain, as well as at the Top. All the middle Part is taken up the Muses, by which is signified, that it was by way of the Muses, that *Homer* arriv'd at Immortality and Divinity. Of the eleven Women in the second and third Rank, it is agreed by all that nine are Muses; but for the other two, there's a great Diversity of Opinions about them. Without staying therefore to repeat all that has been said of them, my Opinion is, that the Figure nearest *Homer*, and which looks at him, is not a Muse any more than that other who raises her Arm, and lifts up her Robe a little to fix her Foot with more Security, because she appears to be going down the Declivity. On the other hand, to take her for a Dancer, or for the Muse *Erato*, as a certain learned Man has done, seems to me to be without the least Shadow of Probability. Who therefore these two Women are, I confess I know not, nor dare I offer any Conjecture about them. I do indeed deny them to be Muses, and that not only because there are nine without them, but also because they have none of the Marks or Symbols of the Muses. That nine of these are Muses I therefore agree; namely, four in this Rank, and five in the Rank below. We have already shewn how difficult it is always to distinguish the Muses one from another, not only from the various Descriptions given of them by Authors, but also from the little Uniformity they are represented with in Marbles and other Monuments. But here this Difficulty is yet much greater, by reason that the Masks which distinguish *Euterpe* and *Thalia* from the rest, are not to be found. *Urania*, however, we can plainly distinguish by her touching the Celestial Globe, and perhaps *Terpsichore* by the Flutes. Then for those two at the Mouth of the Cave, I can see the Muses so perfectly express'd, that I should have taken them into the Number at first Sight, had not the Authority of so great a Man as *Schottus* obliged me to consider what he had said to the contrary. That Gentleman says, that one of these, namely she that holds the Harp, is *Apollo*; and for this he argues from several Medals where *Apollo* is habited like a Woman; which indeed is true, as we also have shewn among the several Figures of that God in the first Volume. But then there is in this Image the Breasts of a Woman so plainly express'd, that there's

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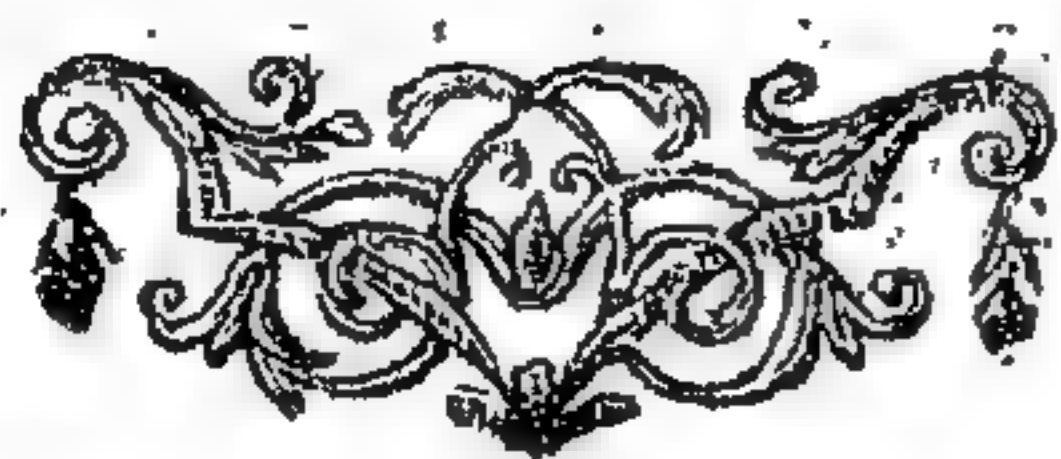
no room left to take it for *Apollo*: Besides, these are still more fully express'd in *Bellori's* Plate grav'd at *Rome*, where the Original Marble is. I therefore abide by what I have said, that these two Figures at the Entrance of the Cave are two Muses; the other seven are gone out of the Cave. Between these same Muses, there's a kind of Machine not much unlike a *Pileus* or Bonnet, which *Cuper* takes for the Bonnet of *Ulysses*, and from thence wou'd infer that it signifies the *Odyssey*; to support which Conjecture he tells us, that we find *Ulysses's* Cap of the same Form in several other Monuments. He also adds that the Bow and Quiver, which seems to rest upon this Bonnet, are intended to denote the *Iliad*, which contains the War of *Troy*. But this same Machine, if we compare it with all the several Heads in the Plate, will appear to be a great deal too big for a Cap. *Schottus*, on the other hand, takes this Thing, whatever it is, for a Vessel he calls *Cortina*. But it ought to be observ'd, that there are two Cords or Thongs that go across this Machine, and across each other, and which seem to terminate the one at the Quiver, and the other at the Bow; so that for ought I know, this Machine was made to fasten those two Things at, that they might not fall to the Ground.

This Cave, as I have already observ'd, seems to favour *Kircher's* Sentiments, which is, that this Mountain is *Parnassus*; but in this he is oppos'd by *Cuper*, who contends it must be *Olympus*, and that because *Parnassus* has two Summits, whereas this Image has but one. *Cuper* indeed, in the Image he has given of it, represents it only with one Summit; but both in ours, and that which *Bellori* publish'd at *Rome*, there are plainly two. 'Tis true, I confess, that the foremost Summit so covers the other, that one cannot well perceive the Distance there is between them; but that there are two distinct and separate Summits appears evidently.

But there has been a greater Diversity yet of Opinions concerning the Man upon a Pedestal on one side of the Cave, who has been taken for an *Engastri-mythus*, for a Priest of *Homer*, for *Linus*, for *Lycurgus*, for *Pisistratus*, and for *Homer's Egyptian Master*. On the contrary, I take him for none of these; but with *Spanheim* look upon him to be *Bias* of *Priene*, one of the seven wise Men of *Greece*: For it was *Archelaus* of *Priene*, the Son of *Apollonius*, that made this Monument, as the Inscription imports; and it's very probable he was willing to do his Countryman and Philosopher the Honour to put him in such good Company: Besides he has all the Air of a Philosopher; and what yet farther confirms this Opinion, is, that there is behind him a great Tripod; for such like Tripods we have seen in great Numbers in the second Volume, and in other Parts of this Work; and the learned Reader knows that the Tripod order'd by the Oracle to be given to the Wisest Man of *Greece*, was presented to *Bias* of *Priene*.

As to the Figures at the Bottom of this Monument, they are not so difficult to explain, by reason that each of them has an Inscription. There was, however, a Mistake in the Reading of the two first Words, which *Cuper* and others took for ΕΥΜΕΛΙΑ & ΚΙΡΟΝΟΣ; so that it's no wonder they labour so to explain the Word *εὐμελῆα*. But we are obliged to *Fabretti* for restoring the true Reading, who both saw and examined the Original Marble. The first Word therefore is ΚΟΥΜΕΝΗ, to which if we add the two first Letters that were broken off with a Piece of the Marble, it will be then read ΟΙΚΟΥΜΕΝΗ, which signifies the World or the Earth: The second Word ought to be read ΧΡΟΝΟΣ, Time: For the Earth and Time are here plac'd together; the first represented in Form of *Cybele*, with a very high Tower on, and placing upon *Homer's* Head, who sits before

before her, a Crown of Laurel; the Meaning of which is, that the whole World agrees to crown *Homer* as Prince of the Poets: The last, or Time, is represented in the form of a Man with Wings, and holding in his Hand a Scroll, as it seems to be, which terminates one Side in a Semicircle. This Figure denotes that *Homer* is the most antient of all the Poets, or that he wrote the History of antient Times, or that his Works will remain for ever, and be consecrated to Immortality. *Homer* is seated between two Virgins, which are the *Iliad* and the *Odyssees*, as the Inscription plainly tells us, the Words of which are ΙΛΙΑΣ, ΟΔΥΣΣΕΙΑ, ΟΜΗΡΟΣ. The *Iliad* and *Odyssees* have each one Knee upon the Ground, the first holding a kind of Sword in her Hand, which denotes the Description of the *Trojan War*; and the other the *Aplustre* of a Ship, by which is signified the Voyage of *Ulysses*. At the foot of *Homer's* Chair on one side are two Rats, which probably denote the *Batrachomyomachia*, or the Battle of the Rats and Frogs describ'd by *Homer*; tho' others will have it to be *Zoilus*, and such like Carpers, that are here represented by Rats, gnawing, as it were, at *Homer's* Reputation. This great Poet is seated on a Throne with a Sceptre in one Hand, and a Scroll in the other, his Head being adorn'd with a Diadem, as we find it also in other Images. After this comes a Sacrifice offer'd upon a round Altar, behind which is a Bull for the Victim. The Persons that chiefly assist at this Sacrifice, are Fable, History and Poetry, as the Words ΜΥΘΟΣ, ΙΣΤΟΡΙΑ, ΠΟΙΗΣΕΙΣ, plainly shew. *Mythos*, a Word of the Masculine Gender, is express'd by a young Man doing the Office of a *Camillus*, and holding in one Hand a kind of *Patera*, and in the other a *Præfericulum*. History is represented by a Woman sacrificing, which she does by throwing something upon an Altar, and holding in the other Hand a Book; tho' others will have it to be some sort of Box, it may be an *Acerra*. Poetry is also represented by a Woman, but with two Torches in her Hand erected, as was usual at Sacrifices. There may be perhaps some Allegory couch'd under all this; but as Allegories are generally turn'd as every one pleases, so I leave it to others to exercise themselves with. Next to all this comes Tragedy and Comedy, which have also their Inscriptions ΤΡΑΓΩΔΙΑ, ΚΩΜΩΔΙΑ, and do likewise assist at the Sacrifice; both these having been drawn from *Homer's* Source. Tragedy is veil'd, and in such a manner, that the Veil terminates in a kind of Point before: She is habited with much greater Dignity than Comedy, forasmuch as the Persons concern'd therein are all Heroes and Men of the first Quality. The whole Assembly closes with five Figures of Women in a Groupe, with their Characters inscrib'd by these Words, ΦΥΣΙΣ, ΑΡΕΤΗ, ΜΝΗΜΗ, ΠΙΣΤΙΣ, ΣΟΦΙΑ; that is, Nature, Virtue, Memory, Fidelity, and Wisdom; all which Qualities were in *Homer*, and are the Glory of his Works. Nature is here represented by an Infant, reaching its Hand to Faith or Fidelity; Virtue raises its Hand high; Memory is plac'd at the greatest Distance; Faith holds its Finger upon its Mouth, and Wisdom lays its Hand upon its Chin: Upon all which one might make a thousand Reflexions.



C H A P. XIV.

I. *The Anniversaries of the Dead.* II. *The Quinque Viri of Hell.*

I. **T**HE Ceremonies us'd at Funerals were anniversary; for the People repair'd every Year to the Sepulchres, where they lamented, offer'd Sacrifices, and had Funeral Banquets. And for that Reason it was, I suppose, that the Rich made Apartments in their *Mausolea* and *Hypogæa*, as we have seen above. There they offer'd Victims, and made Libations of Wine, Milk, Water, and other Liquors, and sometimes made Trenches to receive those Liquors. *Lucian*, in a Passage cited above from him, says, that the Souls of the Dead were kept alive by the Sacrifices offer'd by their Relations and Friends at their Graves. The Milk therefore, the Wine, and the Water there poured out, were without doubt to quench their Thirst. The Pagans, as I have said, had funeral Banquets in their Sepulchres; and this was sometimes commanded, as appears by the following Epitaph cited by *Morestellus*, where *Publia Cornelia Annia* declares that she would not survive her Husband to live in desolate Widowhood, but had therefore voluntarily shut up herself in his Sepulchre, which she calls *Ara*, to remain with him, with whom she had liv'd twenty Years in Peace and Happiness; and then orders her Freed-men and Freed-women to come every Year to their Sepulchre, to sacrifice there to *Pluto* and *Proserpine*, to adorn the Sepulchre with Roses, and to feast there on the Remainder of the Sacrifice. The Original Inscription runs thus: *Publia Cornelia Annia ne in desolata orbitate superviveret misera, vivam me (thus) ultro in hanc aram viro cum quo vixi annos viginti sine ulla querela: Do libertis, libertabusque nostris ut quotannis super aram nostram Plutoni & uxori Proserpinæ omnibusque sacrificent, rosisque exornent, de reliquo ibi epulentur.* The Persons that perform'd this Ceremony were habited in white Garments.

But we have the Representation, I believe, of one of these anniversary Ceremonies in the following Image², where a Woman veil'd, and shedding Tears, is repairing to the Sepulchre of her Husband, accompanied with her Daughters or Relations, or perhaps with her Freed-women: She has also in her Train two Men, who by their Air seem to be her Slaves. The *Mausoleum* has a great Gate adorn'd with Columns, and upon the Frontispiece two *Genii* holding a Candelstick.

Besides these anniversary Ceremonies, or Mournings, there was also a general Solemnity at *Rome* for the Dead; a kind of *All-Souls-Day*, which they call'd *Feralia*, and which, according to *Ovid*, was instituted by *Æneas*.

Publick Mournings were also made at *Rome*, in *Greece*, *Persia*, and other Countries, for their Kings, and Emperors, and other Great Men, that had deserved well of the Republick; Examples of which are so frequent, that there are few Historians but who take notice of them.

II. By an Inscription at *Metz* we are taught, that there was a particular Priesthood appointed for the Souls of the Infernal Regions, which Inscription is in these Words:

M. ANTONIUS. MARTIAL.
PONTIF. CUR. IIII. VIR.
SACROR. EREBI.

Marcus Antonius Martialis Pontifex Curialis Quinquevir Sacrorum Erebi. ‘Mark Anthony Martial, Curial Pontif, and Quinquevir of the Mysteries or Sacrifices of *Erebus*.’ The Word *Erebus* was taken by the Ancients in two Senses; for sometimes they feign’d it to be a Person, and took it for the Husband or Father of *Night*; and sometimes they us’d it to signify part of the Infernal Regions: In this Sense *Servius* understands it when he explains that Verse of *Virgil*’s:

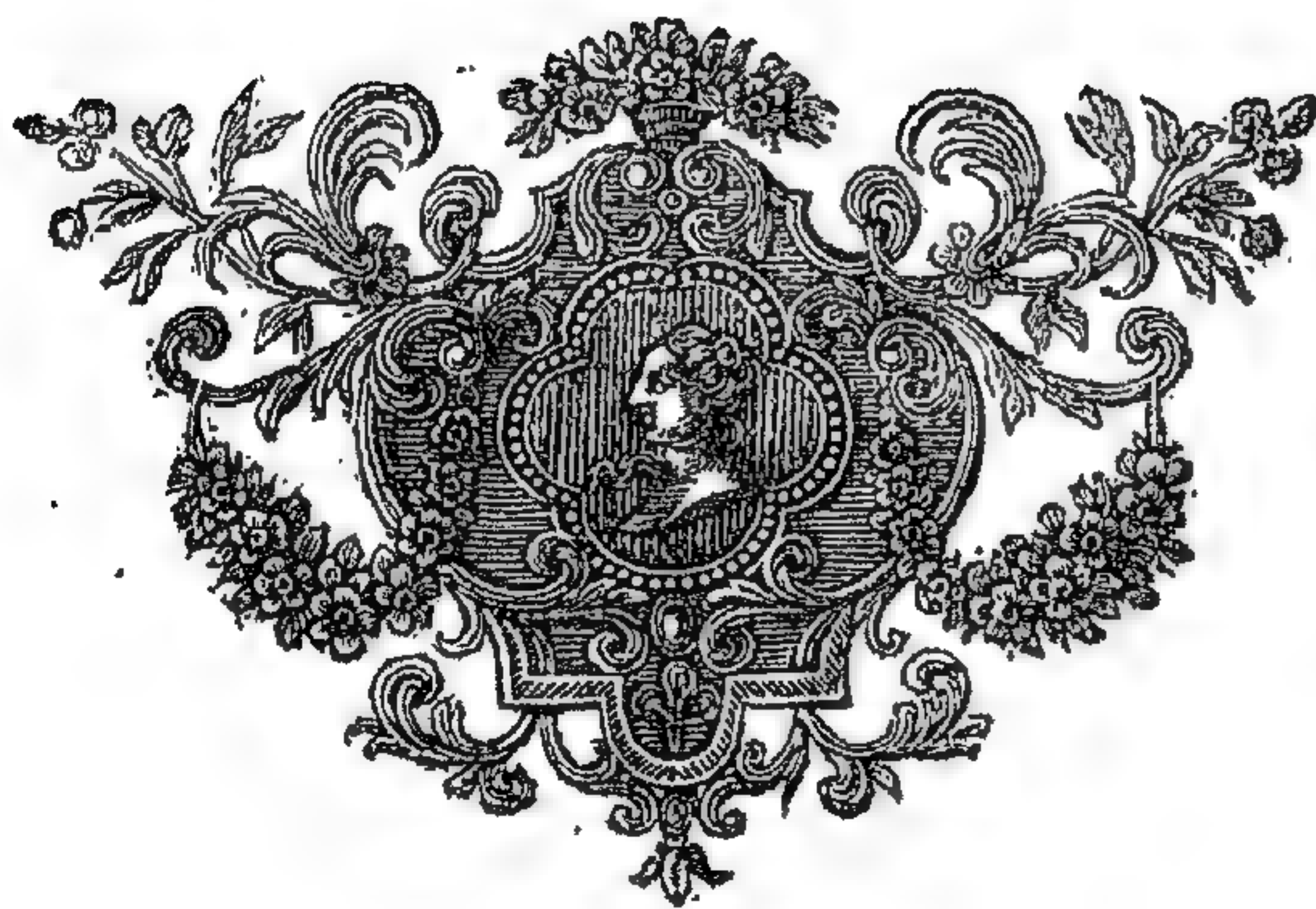
Ad genitorem imas Erebi descendit ad umbras.

Upon which he says, ‘That *Erebus* is properly that part of the *Inferi* in which the Souls of those that had liv’d well had their Mansions; for as to the *Elysian* Fields, continues he, there’s none go there but those that are purified, according to that Passage of the Poet:

‘----- *pauci læta arva tenemus.*

‘And hence, says he, it is that it is ask’d whether the Souls of *Elysium* can re-turn into their Bodies? The Negative of which is held, because that by reason of their Purgation they have no Desire.’ And in this Sense is the Word *Erebus* in this Inscription to be understood. The *Quinquevir* was one of the College of five Priests appointed for the Sacrifices of departed Souls; which is all that we know of the Matter.

The End of the First Part of the Fifth Volume.



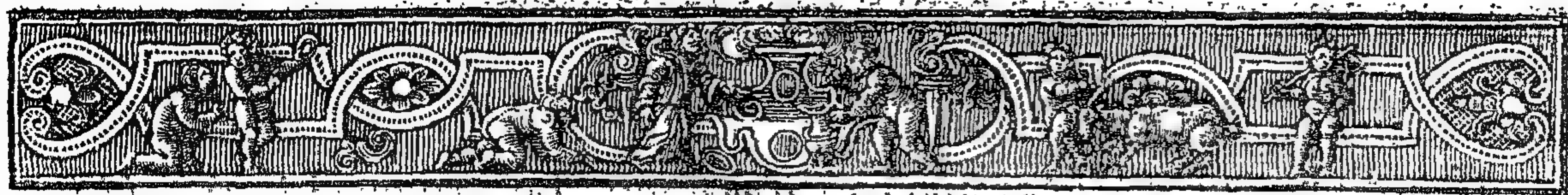
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VOL. V. PART II.




PART II. BOOK I.

The Funerals of the Barbarian Nations.

CHAP. I.

I. The Ceremonies of the Egyptians at the Death of their Relations. II. Three Ways of embalming the Bodies, according to Herodotus. III. The Funerals of those who were found dead in the Nile. IV. The Egyptian Manner of embalming, according to Diodorus Siculus.

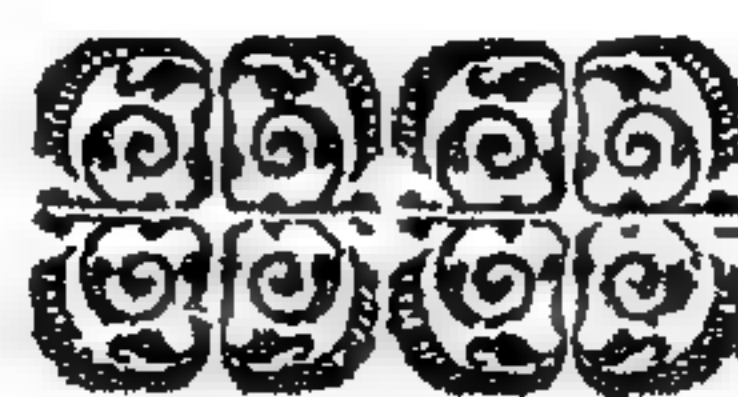
I.  HE Funerals of the *Egyptians* are thus describ'd in *Herodotus*: ' When any one dies in the House of a Person of Quality, all the Women of the House besmear their Head and Face with Clay, and leaving there the Corpse, they run through the Town with their Relations with their Bosom bare, beating themselves, and filling the Air with their Cries and Groans: The Men run in like manner, being girt about their Waist, beating themselves in token of their Mourning. After which they carry the dead Body to Persons appointed for embalming them, and who get their Living by this Trade.

' II. These People have Models in painting on wooden Tables, one of which that 'tis not permitted to call by its Name, represents the most sumptuous way of embalming, another the middling, and the third the simplest. They enquire of the Relations after which of the three ways they would have them embalm: the Choice being made, the Price is agreed on, and the Relations go away. The most excellent way of embalming is this: They have a certain crooked Iron, with which they extract the Brains through the Nostrils, and pour in afterwards in its place a certain Balm; they cut up the Belly with an *Ethiopian* Stone that's very sharp, and pull out the Intestines, they cleanse them, wash them with Palm-wine, and perfume them with Aromaticks, but never with Frankincense: Afterwards they salt the Carcass with Nitre, and leave it thus for seventy Days, it not being permitted them to exceed this time; after which they wash the Body, wrap it with Rolls of Linnen-cloth, and anoint with Gum. The Relations afterwards receive the Body, and put it in a Case made in the Figure of the human Body, and place it standing upright against the Wall. As for those who would be only at a moderate Expence, they embalm the Body without emptying it, filling the Belly with a Balm composed of Powder of Cedar, which they put in by the Fundament. They put it in Nitre for seventy Days; after which they drain away this Liquor of Cedar, which dissolves the Intestines in such a manner, that they come away with the Liquor, and the Nitre having dried the Flesh, there is nothing left but Skin and Bones. The third way of Embalming is for the Poor, they wash the Intestines by the Fundament, and cause the Body to be dried in Nitre for seventy Days.

‘ III. If any one, whether Stranger or *Egyptian*, be drowned in the *Nile*, or is
 ‘ killed by a Crocodile, the Town, where the Body floating on the Water stops,
 ‘ is obliged to bury it honourably, and to place it in the sacred Caves for Corpses.
 ‘ Not any one amongst the People, nor even its own Relations, are permitted to
 ‘ order the Funerals; the Priests of the *Nile* alone are to bury it, as being a dead
 ‘ Body that’s something more precious than the common Carcasses.

IV. *Diodorus* adds something to this which *Herodotus* says of the Funerals of
 the *Egyptians*: ‘ When any one is dead, says he, the Relations and Friends daub
 ‘ their Face with Clay, they go up and down the Town bewailing the Deceased,
 ‘ they abstain from bathing, drink no Wine, and eat only coarse Victuals: they
 ‘ wear no sumptuous Clothes. They have three ways of burying the Body; the
 ‘ one magnificent, the other middling, and the third plain. The magnificent
 ‘ costs a Talent of Silver, the middling twenty *Mina’s* (the Talent was worth
 ‘ sixty *Mina’s*, the *Mina* a hundred *Drachma’s*, the *Drachma* six *Oboli*;) the
 ‘ third way of Burying is very cheap. Those who take Care of these Funerals,
 ‘ and practise this Trade from Father to Son, signify to the Relations the Ex-
 ‘ pence of each thing, ask them how much they are willing to expend; they a-
 ‘ gree together about the Price, and deliver the Body into the Hands of those
 ‘ who are to embalm it. The first is one they call the *Scribe*, who marks on the
 ‘ Body the Length of the Aperture that must be made on the left side. He who
 ‘ is appointed to cut, makes with an *Ethiopian* Stone an opening of the Length
 ‘ designed by the *Scribe* or *Drawer*, and immediately runs away; the Stan-
 ‘ ders by throwing Stones after him, giving him a thousand Curses, as it were,
 ‘ to avert all the Evil upon his Head; for they look upon all those as guilty and
 ‘ worthy of Hatred, who wound a human Body, or do it any hurt whatever.
 ‘ The Embalmers, on the contrary, are in great Honour with them, they live
 ‘ in Familiarity with the Priests, and as sacred Persons may enter into the Sa-
 ‘ cristy. One of those who are to embalm the Body, empties it by the Opening,
 ‘ taking out all the Intestines, except the Heart and Kidnies, which are washed by
 ‘ another with Palm-wine and other aromatical Liquors; after that others anoint the
 ‘ rest of the Body with Ointments of Cedar, for the space of more than thirty Days;
 ‘ they also make use of Myrrh, Cinnamon, and odoriferous Herbs, which pre-
 ‘ vent Corruption, and exhale a good Odour. After these People have ordered
 ‘ the Body in such a manner, that it seems entire, having its Eye-brows and Eye-
 ‘ lids, and the other Members in the Posture, and with all the Appearance of a
 ‘ Man living, they return it to the Relations. Several *Egyptians* preserve the
 ‘ Bodies of their Ancestors thus embalmed in little Houses magnificently adorned,
 ‘ and take abundance of Pleasure in beholding them, alive as it were, without any
 ‘ Change, either in their Size, or in the Features and Complexion of their Faces.

The *Egyptian* Christians, says St. *Athanasius*, in the Life of St. *Anthony*, con-
 tinued even in his time to keep in their Houses, wrapped up in Linnen, the Bodies
 not only of Martyrs, but also of honest People who died amongst them. St.
Anthony opposed this Custom, and for fear least they should do the same thing
 with his Body after his Death, being sensible of the time of his Decease, he with-
 drew himself into the inward Part of the Desert with two of his Monks, and or-
 dered them to bury him in a secret Place, and never to shew the Place of his
 Sepulture.



C H A P. II.

I. The Passage in Charon's Boat, and Judgment pronounced upon the dead Egyptians, according to Diodorus. II. Pictures of the Mummies. III. The Funerals of the Kings of Egypt.

I. **T**HE Relations of the Dead, continues *Diodorus*, make known to the Judges and the other Relations or Friends, the Day of the Obsequies, and tell them that 'such an one, whom they call by his Name, is to cross the Lake. 'The Judges assemble themselves to the number of above forty, and place themselves in a Semi-circle beyond the Lake in a place appointed; the Boat that's ordered for this, is managed by a Waterman, whom they call *Charon*. 'Tis thought that *Orpheus*, who travelled into *Egypt*, has taken part of his Fable about Hell from these Customs of the *Egyptians*, to which he has added several things that his Imagination supplied him with. After the Boat has crossed the Lake, before the Coffin and the Body is landed, every one has Liberty to accuse it; if any one accuses it, and proves what he advances, the Body is deprived of Sepulture; if the Accuser cannot prove any thing, he is punished as a Calumniator. If the dead Person is found innocent, his Relations leave off Mourning, and apply themselves to the making of his Elogy. They never mention either his Quality or his Race, as the *Greeks* do, because the *Egyptians* believe, that amongst them all are equally noble; but they speak in their Funeral Oration of the Manner after which the Dead has been educated, of his Piety towards the Gods, of his Fidelity, of his Justice; and they beg the Gods of Hell to receive him into the Number of the honest People. After the Relations, the People in their Turn praise the deceased Person, as being to live eternally with the Pious in the Kingdom of *Pluto*. Those who have Places of Sepulture of their own, deposit their Dead in a Place provided. Those who have not any, make a little Chamber in their Houses, where they place the Coffin upright against the Wall. If the Dead have been refused Burial either for a Crime or for Debt, the Relations inter them in their Houses; and it often happens that their Posterity having acquired Wealth, and heaped up Riches, pay their Debts, expiate their Crimes, and make them afterwards magnificent Funerals. The *Egyptians* make it a Duty to pay great Respect to their Fathers and dead Ancestors. They have also the Custom of giving the Bodies of their dead Fathers in Pledge for Debts: If any one should not redeem them, he would be disgraced for ever, and deprived of Sepulture himself after his Death.

II. Abundance of these Bodies embalmed after the first manner, are still to be seen wrapped with several Rolls of Linnen-cloth; these Bodies are called *Egyptian Mummies*. They are preserved in several Cabinets, and are dug up every Day; they have commonly a Piece of Gold in the Throat for to pay *Charon's* Boat-hire. Besides the first covering of Bands of Cloth with several Turns, there is, above all, another painted throughout, and adorned with Hieroglyphicks and Figures of the *Egyptian* Gods.

These Bodies are commonly found in wooden Cases, painted likewise all over with Hieroglyphicks and Figures of the *Egyptian* Deities. We here give several PLATE
sorts of them; one, wherein the two Hands appear¹, was brought to *Paris* in the XXXIV.
Year 1692; two others are taken from *Pietro de la Valle*², and another from F.¹
*Kirker*³. A great number of others might have been added, but which would²
learn us nothing new.³

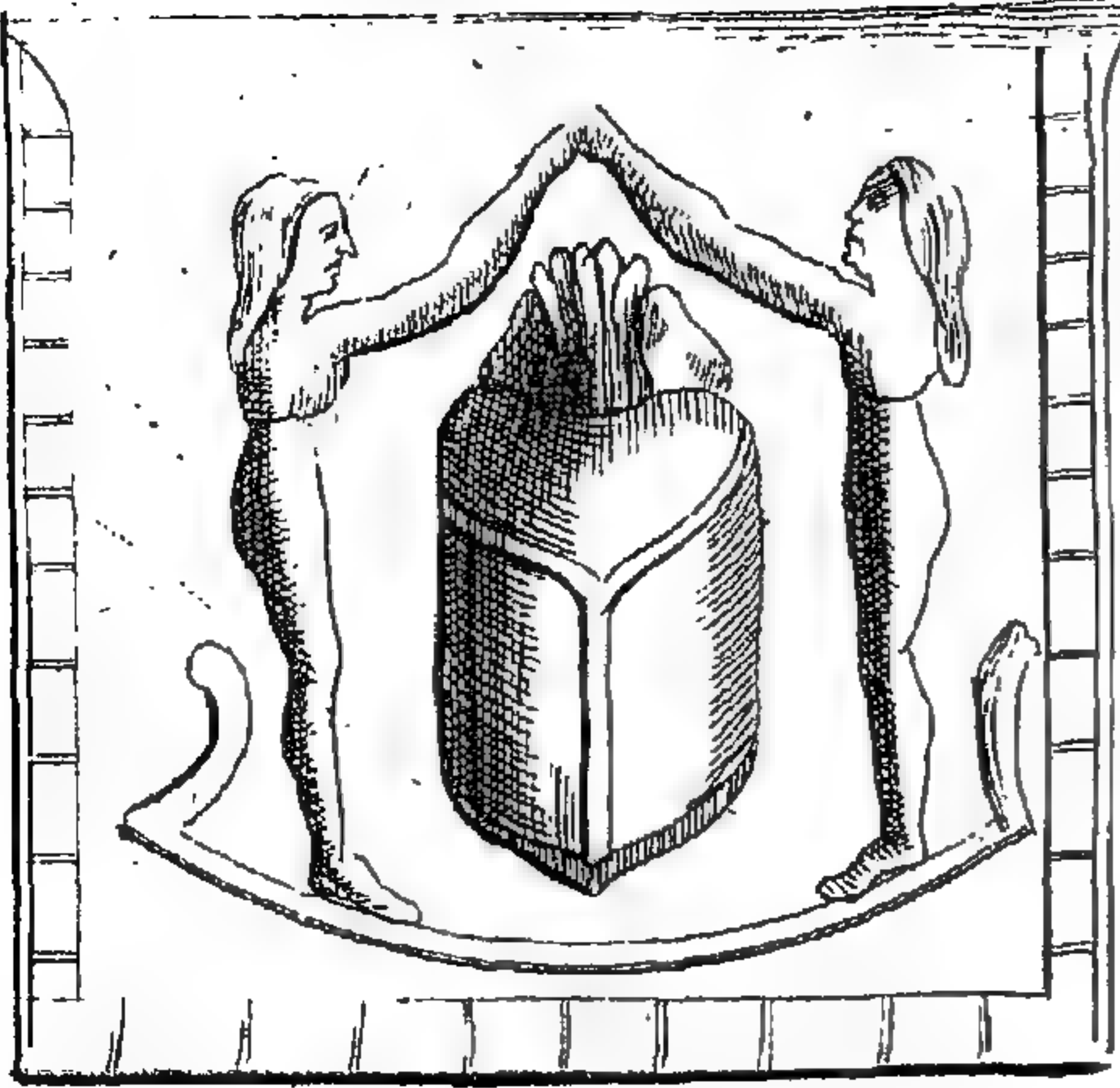
4 To those we add a Covering of a Mummy * adorned with Figures and Hieroglyphicks, taken from a Manuscript of the Library of S. *Victor*, formerly belonging to M. *de Peiresc*. There are still found in *Egypt* to this Day those great subterraneous Passages, which the *Greeks* call'd *Hypogæa*, wherein the Bodies are placed in different Chambers, there being Ways and Streets from one to the other, these are Towns as it were, or Habitations under Ground.

III. *Diodorus*, who has given us a Description of the Funeral of the *Egyptians*, and of their Method of Embalming, has also given us that of the Obsequies of their Kings. 'When a King of *Egypt* dies, says he, all the *Egyptians* have a general Mourning for him, they tear their Clothes; and shut up their Temples; all Offices cease, no Festivals are celebrated, every one daubs his Face with Clay, and for seventy two Days all are clad only with a Cloth fastned underneath the Paps: Two or three hundred Persons of both Sexes go twice a Day through the City to renew the Mourning and Lamentations; they sing the Virtues of the deceased King, whom they call back, as it were from Hell: They abstain during this time from dressed Victuals, Wine, and Delicacies: use neither Bathing nor Ointments, lie upon the Ground, and do not come near their Women. In short, they spend these Days in Mourning and Sadness, as if every one had lost his well-beloved Son. During this time also they prepare the Funeral Pomp. On the last Day they put the King's Body in a Coffin, and read a Writing, which contains an Abstract of the late King's Actions. Every one is then permitted to publish aloud his Faults: The People either applaud his Praises, or exclaim upon his Vices. It has often happened that the Kings of *Egypt* have been judged unworthy of a magnificent Sepulture.

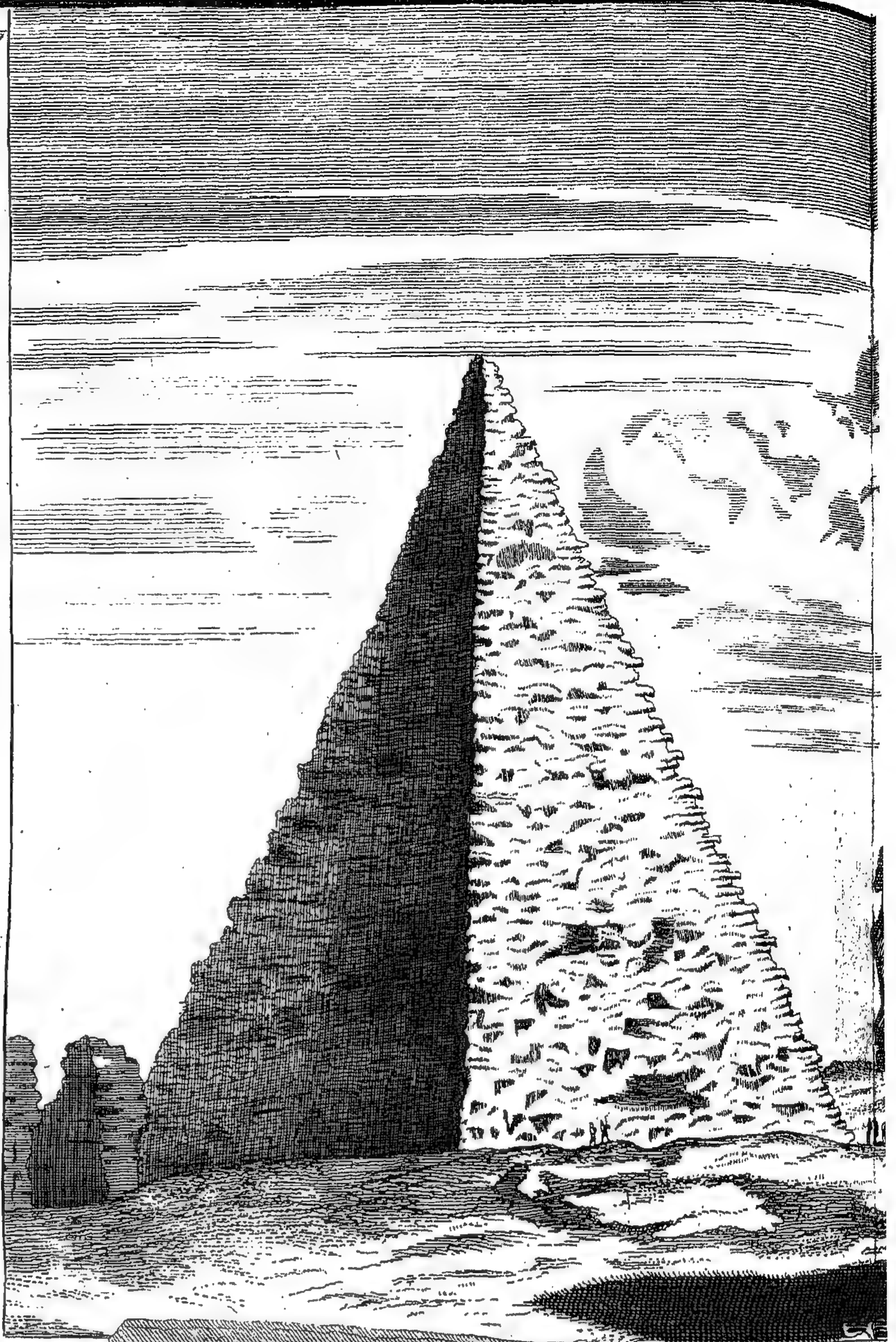
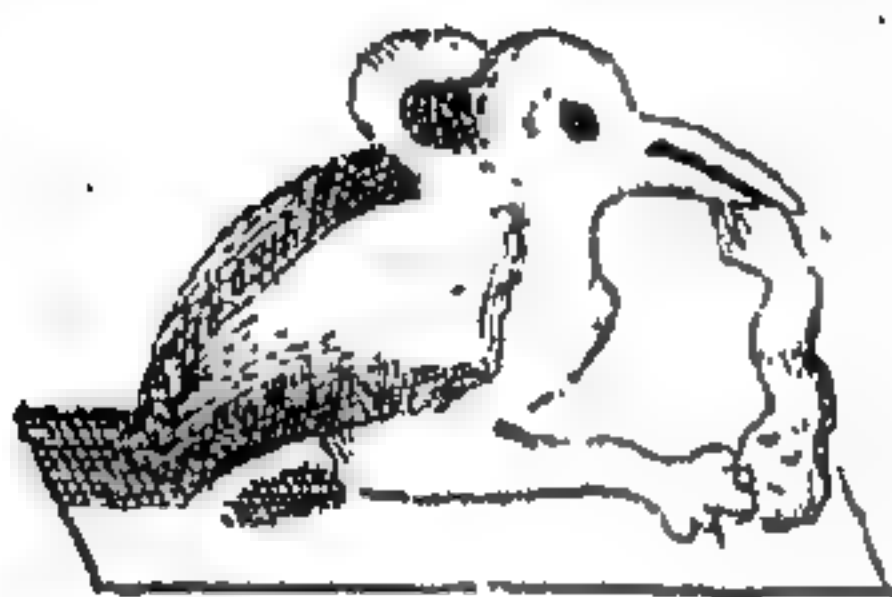
C H A P. III.

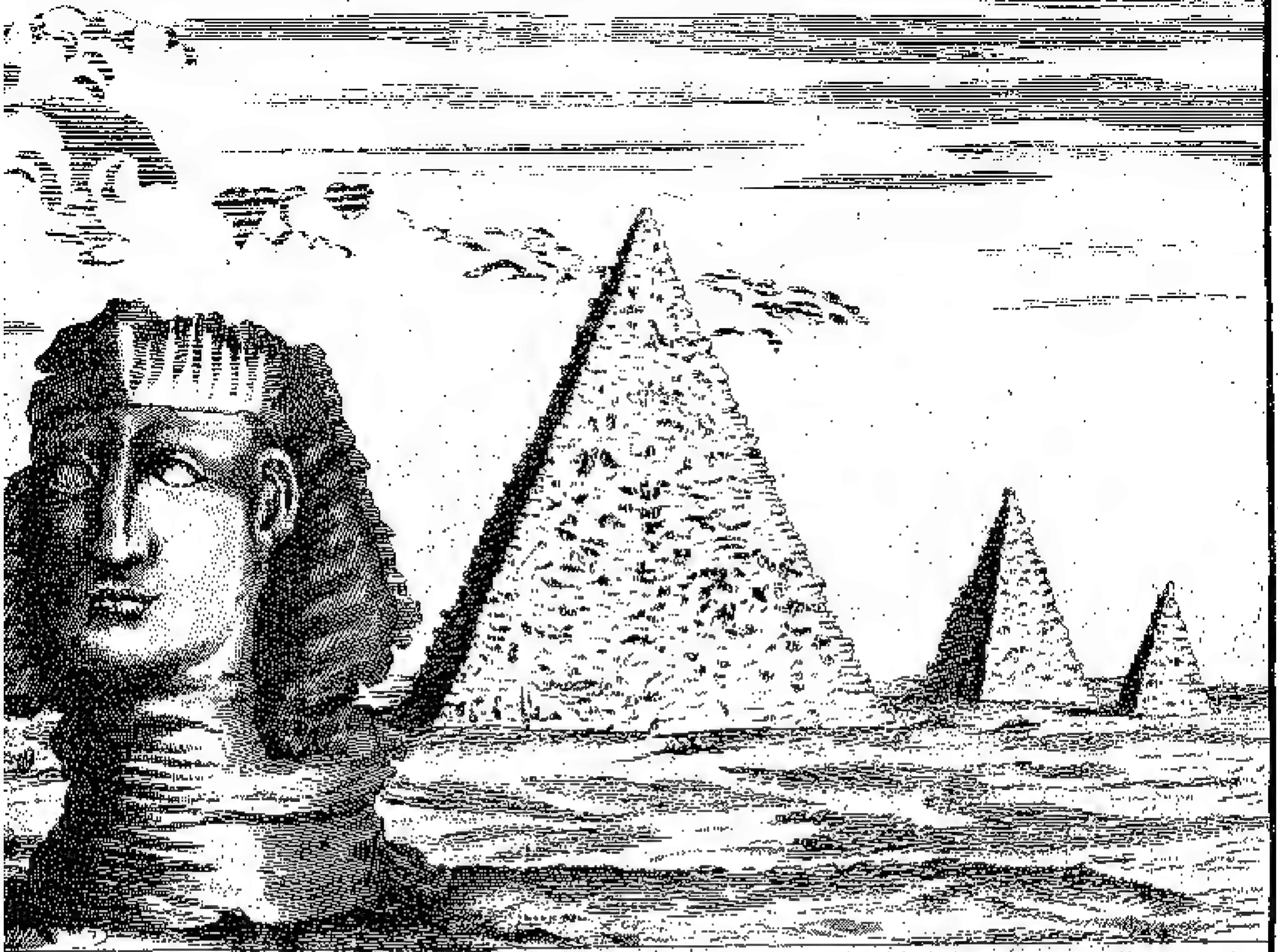
I. *A Description of the Pyramids of Egypt.* II. *The Walks and Chambers of the great Pyramid.* III. *The Dimensions of the Pyramids.*

I. **T**HESE Kings had magnificent Sepulchres, which were built above Ground: The most remarkable were the Pyramids, Structures of vast Bigness, which are still remaining. 'Tis the only one of the seven Wonders of the World which has been preserved even to our Time. 'Twas, says *Herodotus*, *Cheopis* Successor of *Rhampsinitus* who undertook this Work. This Prince being addicted to all sorts of Vices, caused all the Temples to be shut up, forbad the *Egyptians* to sacrifice to their Gods, and obliged them to work on his Works. Some were appointed to hew the Stones in the Quarries of the Mountain called the *Arabian*, and so draw these Stones as far as the *Nile*, where they loaded them on Boats, carried them to the other side of the River, and delivered them to others, who carried them in like manner to that called the *Libyan* Mountain. Ten Myriads of Men, which make up the number of a hundred thousand, were continually employed; each Myriad relieved one another every three Months. The People were ten whole Years in transporting of these Stones with an incredible Labour; and for the Conveniency of the carrying, they built a great high Way, the Work of which did not seem much less than that of the Pyramid. This Way was five *Stadia* in length, which make six hundred and twenty five geometrical Paces, ten Ells in breadth, and eight in heighth, in places where the Ground was lowest. The Sides of this high Way were of Free-stone,



ΔΙΔΥΜΗC
ΔΙΟCΚΟΥΤΙC
ΕΒΙΛΛΜΒ





stone, in which were represented Figures of Animals, as in Hieroglyphicks. This high Way, and the subterraneous Passages which the King caused to be made on that Eminency, where the Pyramids are built, were also ten Years in making.

He made the Site for his Tomb in an Island which he formed, by cutting a Canal from the *Nile*. He was twenty Years in making the Pyramid, which is eight *Plethra's* in breadth on each Side: The Measure of the *Plethra*, according to *Suidas*, is a hundred Feet; so that the Work is a Square of eight hundred Feet on each side, taking it from the Level of the Ground. The Height, or to say better, the Ascent was equal to the Breadth. The Stones with which the Pyramids were built, were not less than thirty Feet in Length, each.

This Pyramid, says *Herodotus* afterwards, was made by several Courses on each other; the Expence that was made about it in Radishes, Onions and Garlick, amounted to a thousand six hundred Talents, as the Inscription, which was visible in his Time, signified. *Herodotus*, who saw the Inscription, but who not understanding the *Egyptian* Language, stood in need of an Interpreter, seems not to be extremely persuaded of all this: If the thing is true, adds he, what will then have the Expence been in Tools, in Bread, and all the rest of the Food, and in Clothes? The second Pyramid, less than the first, was made by *Chephren* his Successor; the third, which is the least of the three, by *Mycerinus* Son of *Chephren*.

III. These three Pyramids, which still remain, have been described by a great number of Travellers, who all agree with *Herodotus*. We proceed to describe them, and give the Figure of them from *le Brun*, who is one of the latest Travellers, and writes accurately. Although only three Pyramids are mentioned, there are notwithstanding four; but the last is so little, that 'tis not reckoned particularly with the others. The greatest of the three Pyramids is the only one that may be ascended, and which can be entered into. 'Tis entered by a great Hole, and there is no going within it but by stooping and creeping with an extraordinary Fatigue. At the End of this Entrance there are two other Ways, one of which is strait and even, and the other goes ascending. At the Entry of the first Way there appears a very deep Pit, and from hence one comes to a Chamber, which is eighteen Foot long and twelve broad.

The second Way, which is a continued Acclivity, is much more remarkable, 'tis six Foot four Inches broad, and a hundred and sixty two Foot in the Ascent. On each side of the Wall there is a Stone-bench, two Foot and a half high, and proportionably broad, which they hold fast by in going up, to which the Holes that are made in the Pavement at almost every Step contribute not a little, tho' coarsely made, and without observing exactly the Distances between them; without these Holes for to take footing, it would be impossible to go up to the top, nor is it without a great deal of Difficulty that one can get there with this Assistance: As the Holes are at a great distance from one another, there is no going without great Strides. The Structure of this Way is of great Stones as smooth as Glass; the Arch of it is very high; I here give the Draught of it after *le Brun*; I do not know whether 'tis to be met with any where else but in his Voyage to the *Levant*.

By this Way one comes to a Chamber that is thirty two Foot long, sixteen broad, and nineteen high. The Roof of it is flat, and composed of nine Stones, the middle seven of which are each four Foot broad and sixteen long; the two others that are at the two Extremities do not appear above two Foot broad each without the Wall; but the other Part, probably much the greater, is fixed upon the Wall: All these Stones are placed a-cross the Breadth of the Chamber.

At the End of this Chamber is a *Sarcophagus* all of one Stone, which when struck sounds like a Bell. Its Breadth is three Foot and an Inch, its Length seven Foot two Inches, and its Height three Foot four Inches. The Stone which is
above

above five Inches thick, is extraordinary hard, and resembles Porphyry; it is polished like Glass; the Walls of this Chamber are lined with the same Stone. This Tomb is without any Cover.

There are in this great Pyramid other empty Places, deep Holes, and some difficult *Ways*.

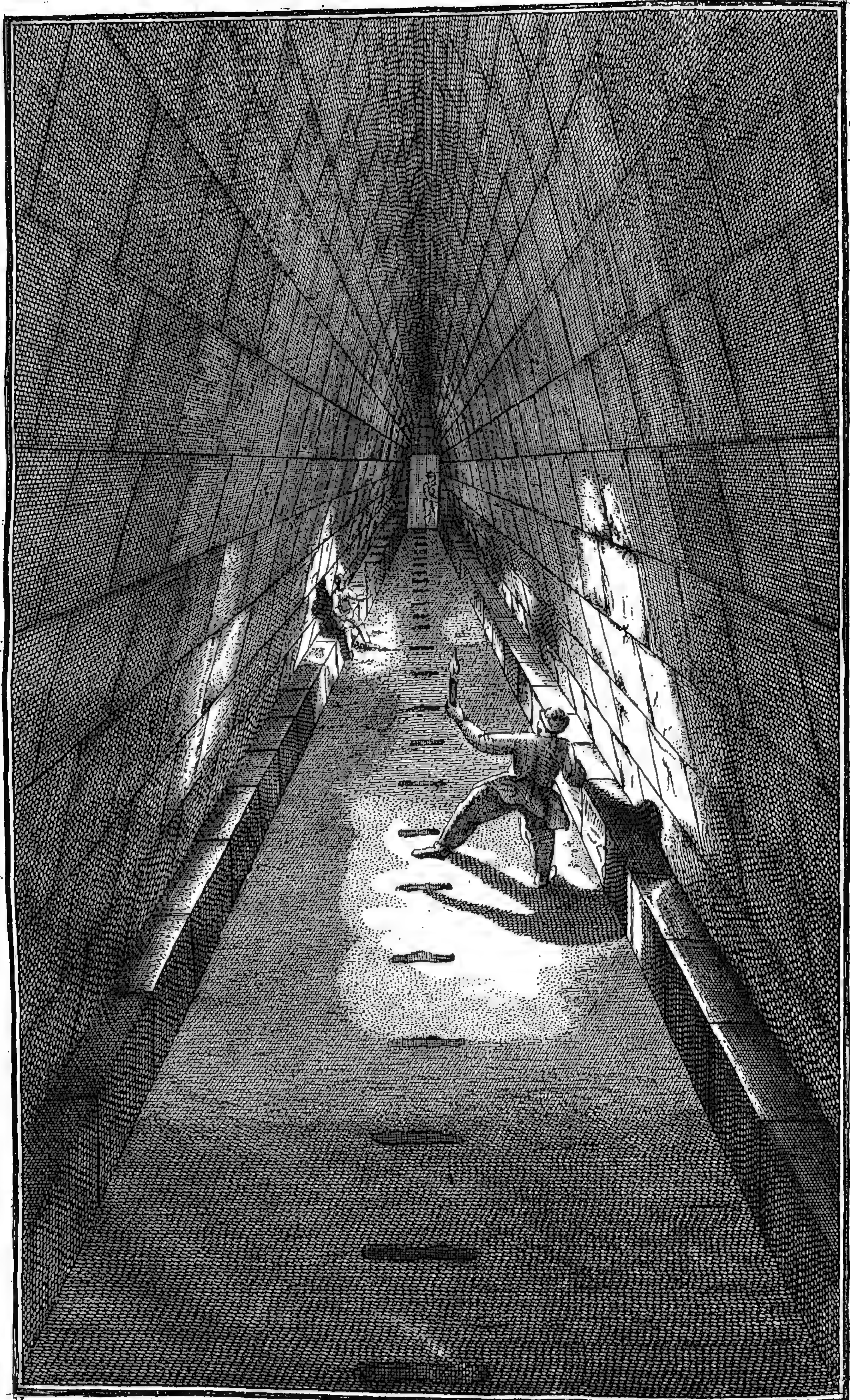
I do not know whether we have yet had any very exact Plan of them, but let that be how it will, it cannot give us any great Light.

III. As this Pyramid was built by Courses, so that every Lay of Stones left a great Edge to the under Lay, one may go up it, tho' not without a great deal of Difficulty, not only upon account of the Height of the Stones and the Lays, but also because they are broken and spoil'd in abundance of Places. *Le Brun* says, that he has counted two hundred and ten Lays on the great Pyramid; the same Person says, that he has measured the Sides at the Bottom of the Pyramid, and that each Side is seven hundred and four Foot. He has also caused the Height of the Ascent on the outside to be measured, which is, says he, six hundred and sixteen Foot. *Herodotus* says, that the Breadth of the great Pyramid is eight *Plethra's*, or eight hundred Foot on each side: his Measure of a Foot was that of the least Size. He says also, that the Height was equal to the Breadth; which does not entirely agree with the Measure of *le Brun*; for, according to him, the Height is less by a seventh Part than the Breadth. It may perhaps be urged, that the Sand having buried several of the Lays below, that must have taken from the Height of the Edifice; but as these Lays were by Courses, as we have just related, those which are buried would decrease its Breadth as well as its Height, and the Difference would still continue pretty near the same; so that there is a Necessity of owning that *Herodotus* has not spoke with the utmost Exactness; and that he has taken for nearly equal, what was only less high by a seventh. Now this Height must not be taken perpendiculary; for, according to *le Brun*, the perpendicular Height is only three hundred and fifty two Foot, comprehending therein doubtless only what its elevated above the Ground. This Pyramid which, from below, seems to terminate in a Point, has nevertheless at the top a large Flat of sixteen Foot square, consisting of ten or twelve great Stones.

The second Pyramid appears at a distance higher than the former, because it's on a higher Ground; it's shut up on all Sides so firmly, that there's no entring into it; 'tis thought notwithstanding that there was formerly an Opening into it, as well as the other, and that it had Passages; and as doubtless it was made for a Sepulchre, there must necessarily be Entrances and arched Chambers within it. It is square, like the first; and, according to *M. Thevenot*, it is six hundred and thirty one Foot on each side.

The third is little in Comparison of the rest; 'tis thought that formerly it has been covered over with Stones, like to that of the Sepulchre of the great Pyramid: What has given Occasion to believe it, is, that there is found a great Quantity of the like Stone all around it.





C H A P. IV.

I. *The Sphynx by the Pyramids.* II. *The Field of the Mummies.* III. *The Sepulchres of Birds embalmed.* IV. *Other Pyramids.*

I. THERE are yet several other Pyramids in this Plain, which we will pass by to come to the Sphinx. This Sphinx is a Rock cut into a Statue, which represents a Woman's Head: All the Body ought to be there too, but 'tis so sunk in the Sand, which makes a kind of a little Hill, that there is now no more than the Head and Neck to be seen. 'Tis an extraordinary great Mass, but yet the Proportions have been well observed in it. The Head alone is twenty six Foot high, and, according to Mr. *Thevenot*, 'tis fifteen Foot from the Ear to the Chin. *Pliny* says, that this Mass served for a Tomb to King *Amasis*: 'Tis not incredible, says M. *le Brun*, that it was built for a Tomb, since 'tis seated in a Place which was formerly a kind of Cemetery, near Pyramids and Grotto's, which were formerly Places of Sepulture; but there must be other Proofs of it, besides *Pliny's* Testimony. This Sphinx is represented in the same Plate as the Pyramids.

In the following Plate we have given the great Entrance or *Walk* of the PLATE Pyramid which ascends gradually, as it has been drawn and engraven by *le XXXV. Brun.*

II. We have hitherto spoken of Mummies, which were embalmed Bodies, we will now say something of the Field of Mummies which our Travellers have described. This Field of Mummies is seven Leagues from *Grand Cairo*; 'tis a vast Plain, all level, and covered with Sand, where there is neither Trees, nor Grass, nor Houses, but the Surface of which is covered over with dry Bones, Arms, Legs, Feet, Skulls, old linnen Cloaths, broken Coffins, and abundance of little Idols, some of which are of Wood, others of a sort of Plaister done over with a green Varnish. We have given abundance of them of this sort in the second Tome. These Idols have some Hieroglyphicks either before or behind them. All this Field was hollowed underneath, and penetrated, 'tis said, with Passages and Chambers, so that one might travel under Ground there, and go by this subterraneous way even to certain Towns, without fearing the Heat of the Sun. There are in certain Places subterraneous Caves cut in the Rock, wherein they put embalmed Bodies.

Those who go to look for these Mummies, or embalmed Bodies, which we spoke of before, go down into Wells, and meet with subterraneous Chambers, in which are embalmed Bodies wrapped up in Fillets covered with Paintings, and sometimes Gildings, which represent the *Egyptian* Deities, like to those which we have given in great number in the second Volume, when we spoke of the Deities of *Egypt*. There are several Authors, and especially Travellers, who have treated very largely on Mummies: On which Subject *Pietro della Valle*, *Thevenot*, and M. *le Brun* may be consulted.

III. The *Egyptians* likewise embalmed Birds: *Eliau* speaks of the Sepulchre of a Raven, buried near the Lake *Moeris*. Moreover our Travellers speak of the Well of Birds that is to be seen in the Field of Mummies, into which they go down by Ropes: This is the Description which *Melton* an *Englishman* gives of it, who caused himself to be let down into this Well; his Words are related by M. *le Brun*. 'We entered by creeping upon our Belly into a Vault, which is an Entrance hollowed in the Rock about the height of a Man, a Fathom broad, and extraordinary long. We still met up and down several other Passages hol-

lowed after the same manner in the Rock, wherein were several great Chambers full of earthen Pots, which had each their Cover of the same Matter, in which were preserved Birds embalmed of every kind; there was only one Bird in every Pot. We also found there Hens Eggs that were entirely whole, but empty, and which consequently had no bad Smell.

IV. According to M. *Thevenot's* Relation, there are several Pyramids in this Field spread up and down. There is only one of these Pyramids that merits being taken notice of; if that was finished, it would not at all yield in Beauty to those which we have already spoken of. You go up to the top of this Pyramid by a hundred and forty eight Steps of very large Stones, such as are those of the greatest Pyramid. The Flat, which is above, is not level, the Stones being laid there without any Order; from whence it easily appears that it has never been finished: 'Tis nevertheless much more ancient than the others, as it appears by the Stones which are all decayed, and turned as it were to Powder. 'Tis six hundred and forty three Foot on each side; the Passage by which 'tis entered, is only one Way, three Foot and a half broad, and four in height; it is a Descent for the length of two hundred and sixty seven Foot, where it terminates by a Hall with a sharp-raised Roof, and is twenty five Foot long and eleven broad. In the Corner of this Hall you meet with another *Walk*, the Floor of which is parallel to the Horizon, it is three Foot square, and nine and a half long; it leads to another Chamber twenty one Foot long and eleven broad; the Roof of this Hall is sharp-raised also, and extremely high on the West-side, which is that of its length; it has a square Window twenty four Foot eight Inches in height from the Pavement: By this Window one enters into a large Passage, which is of the height of a Man, and goes on even; this Passage is thirteen Foot and two Inches long; at the End of it there is a great Hall, the Roof of which appears also sharp-raised. The Length of this Hall is twenty six Foot eight Inches, and the Breadth twenty four Foot seven Inches. The Bottom or Pavement of it is of living Rock, that rises on all sides unequally, and leaves only a little even Space in the middle, surrounded on every side with the Rock, and much lower than the Entrance of the Hall and Bottom of the Wall is.

CHAP. V.

I. *The Funerals of the Trogloditæ.* II. *Of the Ethiopic Macrobi.* III. *Of the Nabathæi.* IV. *Of the Assyrians.* V. *Persians.* VI. *Of the Derbices and Caspians.*

I. **T**HE *Trogloditæ*, as *Diodorus Siculus* and *Strabo* say, bury their Dead thus: 'They tie the Neck and Legs of the dead Person together with Twigs of white Thorn, and carry him afterwards upon a Hill, whence they throw him upon the Ground; after which they stone him, at the same time breaking out into Laughter and shouting for Joy, till the Body is covered all over with Stones; then they place a Goat's Horn upon the Heap, and go away.' These are strange Funerals. *Diodorus* says, that 'tis only the *Megabarei* amongst the *Trogloditæ* that bury their Dead with this barbarous Custom.

II. The *Ethiopians*, that were called *Macrobi*, because of their living to a hundred and twenty Years, and are said to live no less a time at present; these *Ethiopians*, I say, carried themselves, in relation to their Dead, pretty near the manner

manner the *Egyptians* did: They caused the Bodies to be dried, and did them over with a certain Plaister, that they might paint them afterwards of the same Form they were whilst alive; then they put them into a sort of a great Column of Glass hollowed within; Glass being with them in great abundance, and easily wrought.

Thus the Dead was seen continually through the Glass, and never exhaled any ill Smell; and perfectly resembled the Man, whom it represented, such as he was when living. The nearest Relations of the Dead kept it thus in their Houses for a Year, offering to him the first Fruits of every thing, and sacrificing to him. When the Year was expired, they placed these Bodies round the City.

III. These shewed great Honour to their Dead; whereas the *Nabathæi*, an *Arabian* Nation, made no more Account of them than of Dung, they really interred them near Dunghills, and their Kings as well as others: *Heracitus* says indeed, that the Dead are the worst of all Ordure, and which ought to be removed as soon as possible.

IV. The *Affyrians* put the Bodies of their Dead in Honey, for to preserve them from Corruption. The *Romans* also, as we have related, made use of Honey as a Preservative against Worms and Putrefaction. The *Affyrians* agreed with the *Egyptians* as to their Funeral Rites. They interred their Kings in Marshes. If what *Herodotus* relates of *Nitocris* be true, this was no constant Custom. This *Affyrian* Queen of *Babylon* caused, says he, a Sepulchre to be made for her over the most frequented Gate of the City, open to the View of all that passed by, and caused this Inscription to be graven thereon: ‘If any of the Kings of *Babylon*, my Successors, should be in want of Money, let him open my Sepulchre, and take from thence whatever Money he will; but let him have a great Care of doing so, unless Necessity obliges him to it, otherwise ’twill be the worse for him.’ None of the Kings her Successors meddled with it till *Darius*, who never pass’d through this Gate, thinking it unworthy of him to pass underneath a Carcase. But at length tired to see himself deprived of the Use of this Gate, and the Money he fancied concealed in the Tomb, he caused it to be opened, and found nothing in it but this Inscription: ‘If you were not stirred up with an insatiable Thirst of Gold, you would not have violated the Tombs of the Dead.

V. When the *Persians* kept any great Mourning, according to *Herodotus*, they cut their Hair, and likewise cut their Horses Hair, and that of their labouring Beasts. ’Twas thus they did a few Days before the Battle of *Plateæ*, when *Masistius*, who was next in the Army to *Mardonius*, was killed. The same Author tells us the way of burying of the *Persians* and *Magi*, altho’ he says in the same place, that he is not as perfectly informed of it as he is of other things that relate to the same Nation. ‘There is no *Persian* interred, says he, whose Body has not been pulled and torn by Birds of Prey and Dogs. I am nevertheless not so certain, that this Custom is established amongst the *Persians*, as I am assured of its being observed among the *Magi*, because these perform this Ceremony publicly, whereas the *Persians* do it in secret; and after having anointed the Body with Wax, they inhumate it.’ ’Tis said that the *Farsi*, who are the Remains of the ancient *Persians*, and still live under the Dominion of the *Sophi*, preserve the Custom of causing the Bodies of their Dead to be dragged and torn by Dogs and ravenous Birds. *Strabo* attributes only to the *Magi* the Custom of leaving their Carcasses a Prey to Birds, and says, that the *Persians* bury their Dead, after having covered them over with Wax. The *Parthians*, says *Justin*, caused also their Dead to be torn by Birds and Dogs.

The barbarous Inhabitants of Mount *Caucasus*, says *Strabo*, made a great Mourning at the Birth of Children, because they were going to enter into a Course of Evils and Misfortunes; whereas those who died were delivered, according to their Ideas,

Ideas, from all sorts of Evils. This was the Reason that they celebrated their Funerals with abundance of Joy.

VI. The *Derbices* killed all those who were passed seventy Years of Age; and the nearest Relations eat their Flesh; which was practised only in respect of Men; for as for the old Women they strangled and buried them. They never eat those who died before the Age of seventy Years. The *Caspians*, still crueller; let such as exceeded the Age of seventy Years perish of Hunger, and carried them afterwards into the Desert, observing at a distance what happened to these Bodies: If the Birds came to pull them in pieces, and dragged them out of their Beds, they considered them as being happy; if they were torn by Dogs or wild Beasts, they fancied their Happiness was not so great; if they were neither torn in pieces by Birds nor Dogs, they looked upon them as miserable.

CHAP. VI.

I. *The bloody Funerals of the Scythian Kings:* II. *And of some particular Scythians.* III. *The Obsequies of the Germans.*

I. **T**HE bloody Funerals of the *Scythian* Kings are described in these Terms by *Herodotus*: 'The Sepulchres of the Kings, says he, are in the Country of the *Gerrhi*. When their King dies, they dig there a great square Pit, at the Place where the *Borysthenes* begins to be navigable; afterwards they take the Body, anointed all over with Wax, and cut open the Belly, extract the Entrails, wash them, and fill them with bruised Oser, Aromatics, Seeds of Parsly and Annis. Then they sew it up again, place it in a Chariot, and bring it to one of their Nations: These receive it, and perform the same Ceremonies as those that are called *Royal Scythians*; that is to say, they cut off part of their Ear, cut their Hair, notch their Arms, tear their Forehead and Nose, pierce their left Hand through with the Point of an Arrow. After which they conduct the Carcass to another People of their Dominion; these accompany them and bring them to others, till that the King's Body has made the entire Circuit of the Nations under his Obedience. They deliver it to the *Gerrhi*, in whose Country the Sepulchres are. There they put the Body in a Coffin upon a Bed, fix Spears on every side, and place Wood thereon. They strangle one of his Concubines, whom they put in his Coffin, which is large enough to contain her with the King; his Cup-bearer, his Cook, his Master of the Horse, his Groom of the Chamber, and his *Currier*, are likewise strangled. Moreover Horses are killed for the Funerals, wherein is used whatever is excellent and most precious, as golden Vessels, for they neither make use of Silver nor Copper. After all this, they strive who shall soonest make up the biggest Heap of Earth they can. When the Year after the Funeral is come about, they begin again the Ceremony, and take fifty of his Domesticks that were most in his Favour, and whom he had chosen, all natural *Scythians*, the King never taking a Slave into his Service: They strangle them all, and at the same time strangle fifty Horses, whose Bellies they cut open, which they empty, and then fill up with Straw. Afterwards they place Wood in the Form of a half Arch, and more below in the same Form, and pierce the Horses with several long and strong Poles that come out at the Neck; then they put these Horses on these Arches, in such a manner, that the Shoulders are supported by the highest, and the Belly by the lowest,

‘est, the fore and hind Legs hanging in the Air: They put on their Bits and
 ‘Bridles on their Necks, and fasten their Bridles to Stakes. On each of these
 ‘Horses they put one of the strangled Domesticks, in whose Body they fix a
 ‘Stake that comes out at the Neck for to keep him strait: This Stake is fixed by
 ‘its lower End to a larger Stake that pierces the Horse through and through. Af-
 ‘ter that they have posted this Guard of Cavalry round the Sepulchre, they go
 ‘away. These are the Funerals of the Kings.

‘II. When the other *Scythians* dye, their Relations put them in a Waggon, and
 ‘carry them up and down amongst their Friends, each of whom makes an En-
 ‘ertainment to the Company that attends it, and sets as much Meat for the
 ‘deceased Person as he gives the Guests: They carry them about thus for forty
 ‘Days, at the End of which they bury them, and purify themselves afterwards in
 ‘the following manner. They rub and wash their Head; and for to purify their
 ‘Body, they fix in the Ground three Stakes join’d all together at the top, on
 ‘which they fasten woollen Caps stretched and made close as may be. Within
 ‘these Stakes is a great Tub for to bathe in, wherein they cast red hot Stones.

III. The *Germans*, says *Tacitus*, kept their Funeral without any great Ceremony,
 and without Expence, even for the greatest Lords. The only Distinction between
 the Nobility and common People was, that they burnt the Bodies of the former
 with a certain sort of Wood. They neither threw Clothes nor Aromaticks into
 the Funeral Pile; every one was put into it with his Arms; and they sometimes
 put into it the Horse that the deceased Person rode. They had no other *Mau-
 solea* than earthen Turf covered with green. They quickly put an end to Tears
 and Lamentations, tho’ Grief continued. And indeed to lament is the Part of
 Women, and to preserve the Memory of the Deceased that of Men. We shall
 treat farther of the Funerals of the *Germans* by and by, when we give the
 Description of an uncommon Sepulchre of the *Gauls*, found about twenty or two
 and twenty Leagues off *Paris*.

C H A P. VII.

*I. The Funerals of the Gauls, according to Cæsar. II. A remarkable Tomb di-
 scovered at Blois.*

I. **C**ÆSAR says very little of the Funerals of the *Gauls*, but what he does
 say of them is very remarkable: ‘The Men have Power of Life and
 ‘Death over their Wives and Children. When the Father of a Family of Qua-
 ‘lity happens to die, his Relations meet together; and if they have any Suspicion
 ‘that his Death has been procured, they put his Wife to the Torture, as they
 ‘would a Slave; if she is found guilty, they put her to Death by Fire and the
 ‘most horrible Torments. The *Gauls* make sumptuous and magnificent Fune-
 ‘rals, and throw into the Fire whatever was most valued by the deceased Person
 ‘when alive, without excepting even living Creatures. ’Tis not a very long time
 ‘since they burnt those Servants and Domesticks of the Deceased whom he loved
 ‘the best, after the Funerals.

II. *Cæsar* informs us in few Words of the Funerals of the ancient *Gauls*, but
 he does not say any thing of their way of preserving the Bones and Ashes of the
 deceased. A Monument found at *Blois* in the Year 1710, learns us several things
 thereupon. In digging the Earth in the Abby of *St. Lomer* for to lay Founda-

PLATE
XXXVI.

dations, about ten or twelve Foot deep, was discovered a little Vault that had not above three Foot in Circumference within it, and about one and a half in height. It was built with Bricks well layed with Lime and Mortar. The bottom of it was square, with some little Ornament at the four Corners. The Body of the Vault was round, done over with Mortar very neatly on the outside, and within with a certain Plaister; the top was arched. On one of its Sides was a little Door, wherein one might easily put their Hand. In this little Vault were three Figures cast in a Mould, of a Matter resembling that of which Tobacco-pipes are made. One of the Figures is a Woman seated in a back Chair¹, woven with Rush or Osier, that encompasses the Woman's Back and Sides, the Chair-back reaches to the Woman's Neck, whose Head is dressed, and that not unelegantly: She holds a little Child between her Arms, which seems dead. Near the Woman were two other Women naked², with long Hair, each of them reaching their Hands to their Hair, and are both made in the same Mould. Some have taken them for *Venus's*, which is far from any likelihood; for if they were *Venus's*, why two together? There is much more Probability that they are two Mourners, who are called in *Latin*, *Præficæ*. As to what relates to the Woman sitting, who holds a dead Child in her Lap, the Opinion that immediately offers it self is, that it's the Sepulchre of some Woman of Quality dead in Child-birth. The Conjecture seems well made; but the Discovery of some like Monuments has evinced the Falsity of it. In the Cabinet of M. *Foucault* there is a Figure of the same Matter, a very little bigger than this, which is altogether alike to it without any Difference. It holds likewise a little dead Infant in its Arms. This Figure probably has been taken from some ancient *Gaulish* Tomb. Father *Spiridion*, a *Franciscan*, and a good Antiquary, has shewed me another of the same Form as these, but of a little ruder Workmanship, the Woman holds two little Children, whereas ours has but one. That of Father *Spiridion* has this Inscription at the Foot of it in *Latin* Letters:

I S
P O R O N.

Although these are *Latin* Letters, it may very well be that the Words are *Greek*, *εἰς πέραν*, *ad transitum*, for the Passage, which agrees very well with the Subject; this would signify the Passage of the Soul to Hell, for several Nations believed this Passage in the same manner as the *Greeks* and *Romans*. 'Tis to be observed, that the *Greek* Inscriptions have often *αι* for *ι*; and that the *Greeks* at least, of a certain Age, put one for the other indifferently; we have already seen Examples of it, as *MENI*, for *μηνι*, *συνόδεσσις* for *συνόδις*, *μειρε* for *μυρε*: This is frequently to be met with in the four first Ages of the Empire, when also *αι*, was pronounced as *ι*, we have seen before, *ὀδοπορεῖς* for *ὀδοποιεῖς*. The Letter *η* was read notwithstanding in these Times, and even in Times lower, *ι*, as we see in the last of these Words so often repeated, especially on ancient Glasses, *PIETE ZESTE*, which express these two *Greek* Words, *πιετε*, *ζηετε*; drink and live: We have seen Examples of it; and we could produce a great many others. There is therefore sufficient Likelihood, that these two Words ought to be read *εἰς πέραν*, for the Passage, and that this signifies the Passage for Hell, of which we have spoken at large before. But to return to this singular Monument of *Blois*, there was a kind of an Oven, as it were, made in the Sepulchre; and besides the Figures of the Woman sitting, and the two mourning Women, a great number of burnt Bones³, one of which seemed to be that of a Horse. There was also a Dog's Tooth, or of some other Beast. This agrees perfectly with what *Julius Cæsar* says before, that they

they threw on the Funeral Pile of the dead Person those Animals that he had been fond of when alive. These three Figures and these Bones are kept in this Abbey of *St. Germain des prez*.

C H A P. VIII.

A Sepulchre found in the Diocese of Mâcon.

ANOTHER very curious Sepulchre found about thirteen or fourteen Years ago, in the Diocese of *Mâcon*, in the Land of my Lord the Bishop, and sent by this worthy Prelate to the late *M. de Gagnieres*, merits a place in this Work. We shall relate first of all some Paragraphs of three Letters of this Prelate; in that which is dated the 8th of *January 1710*, written to *M. de Gagnieres*, there is this Article.

‘I remember that you shewed your self to be curious about ancient Monuments: One has been met with, wherein was found a Piece of Iron covered with a Plate of Silver, which its Figure evinces to have been a Female Ornament for the Head. We are to believe that this Tomb of vast Stones was made before Christianity was settled in *Gaul*; the Christians having not affected the putting these Ornaments that are entirely Pagan into their Tombs.

In another Letter to the same Person of the 12th of *June*, of the same Year, he speaks in these Terms:

‘I send you the Piece of Iron covered with a Plate of Silver, which was found in a Tomb of Free-stone, that was discovered in the same Row, and on the same Line with some others six Foot deep in the Earth, on a Hill, in a Place where there was a Wood of Oaks of a lofty Size, the Trees of which were of the Thickness of two Men, which Wood has been grubbed up. This Piece was found in the Position wherein I have placed it with the Cord that ties it. It seemed to me a Woman’s Head-dress, the oval Part being to be placed lowest. ’Tis of the Shape of the Head-dresses of the present time. I will say no more to you of it; if it was an Head-dress, it’s very heavy to wear; I shall expect to learn from you what it is; the Workmanship of it was well enough performed.

The third Passage is from a Letter to the same Person, of the 3d of *August* of the same Year.

‘You desire to know where the antique Piece I sent you was found: I rejoyce that it satisfies your Curiosity: It was found in a Tomb of great Free-stone, eight Foot in length from the Head. It was a great Body, the Bones of which were very large. When the Head was taken hold of, which yet preserved its Form, it turned all to Powder; Remember Man that *thou art but Dust, and into Dust thou shalt return*. The Bones did the same, not altogether so easily. This Tomb was found five Years ago, whilst I was at *Paris*, about a Mile from an Estate which I have three Leagues from *Mâcon*, on a Hill covered with a Wood, at the Foot of a Mountain lying to the Eastward, half a League from the River *Sône*, in the Parish of *Montbellet*. This Tomb was six Foot in the Earth, on the same Line with others that remain. It was found in digging the Earth to make a Well. There were on this Land, which has been cleared, Oaks as thick as Hogsheads, and extremely old. There are not in this Place any Remains of an ancient Town. If I can meet with any Fragments of broken Vessels in this Tomb, I will send them you.

This

4 This Ornament for the Head, which we here give you the Figure of⁴, is all of Iron, and very heavy, fastened to another Iron, which making a kind of Handle, encloses the lower Part, that's Iron also, made in an oval Form, but not so broad as an oval, not unlike to these Rolls that are in Use at present for Womens Head-dresses. The Iron Plate is about seven Inches long, and above three broad, near the Roll, but continually diminishing to the other End, where it's a little more than two Inches and a half broad. The Roll or oval Part is four Inches and a half where it's longest. The Plate and oval Part, and the other Piece of Iron fastened to the Plate, are covered with a thin Plate of Silver, adorned with some Lineaments, well enough performed. This Head-ornament was never made only for a dead Woman; and it was made of a solid Matter, to the end that it might last the longer, fastned to the Head of this Woman, who certainly was some Person of Quality; and it has lasted longer than the Skull it self. The Head-dresses of that Time ought to be of the same Form, but of some light Substance. Although there's no assigning by Conjecture the Time in which this Tomb was made, I should willingly believe that 'tis since the *Roman* Dominion was established in *Gaul*.

CHAP. IX.

A remarkable Sepulchre of the Gauls, and some other Barbarians, found in the Diocese of Evreux.

HERE is another *Gaulish* Sepulchre more remarkable than the former. In the Year 1685, M. de Cocherel, a Gentleman of *Normandy*, in the Diocess of *Evreux*, seeing two Stones on a Hill near the Place of *Cocherel*, fancied that this distinguished something concealed in the Earth: He caused the two Stones to be removed, and to dig underneath. The Workmen in digging the Earth, met with a Sepulchre composed of five rough Stones of enormous Greatness. There were two Skulls found therein, and underneath each of them a hard Stone cut in the Form of an Ax; one, which is of the Stone called *Pyrites*, is six or seven Inches long, and one and a half broad; the Extremity that was the Edge and Cut was very sharp, and terminated in sharp Corners. The other, which is of fine oriental *Giade*, greenish, and spotted with Silver, is also shaped like an Ax, is perforated at one of its Extremities, and is three Inches long and two Broad: This Stone is good against the *Epilepsy* and the *Nephritis*, it having been experimented, as is affirmed.

Under these two Carcasses there was a great Stone, which they took away, and there was found underneath the Bones of two other Bodies, who had also their Hatchets of Stone under their Heads: Their Figure was the same as the former; but the Stones were of another Colour, and of a different kind: In the same place there were three Urns filled with Coals.

By enlarging the Ditch, the Workmen met with from sixteen to eighteen other Bodies stretched out side by side on the same Line; their Heads were turned towards the South, and their Arms extended aside of their Bodies, each of them had a Stone under their Head, and a Hatchet, as the former. The Bodies were of the common Stature, whatever some may have affirmed to the contrary, and their Skulls much harder and thicker than ordinary. One of these Heads had the Skull pierced in two places; but it seemed as if the Wounds had been cured,

cured, and the Skull closed up again. The Stone-hatchets were all of the same Shape, but of different Colour, reddish, blackish, and other Colours.

There were found three Bones pointed like the Head of a Halbert, which formerly had been fixed to long Staffs, for to make Lances and Pikes of them. One of these was the Bone of a Horse's Leg. There were also Points found, some of Ivory, and others of Stone, which had served for Heads of Arrows. From whence it appears that these Barbarians had not any Use either of Iron, or Copper, or of any other Metal. A little Piece of a Hart's Horn, that was found in the same place, had served for to fasten one of these Axes in: This Horn had a Hole in one of its Extremities, for to fix an Helve therein.

Aside of these Bodies, where the Ground was eight Inches higher, was found a great Quantity of Bones half burnt; and amongst these Bones an heap of Stones, upon which was an earthen Urn broken and full of Coals: Above the Bones was a Lay of Ashes, a Foot and a half high. Among the Bones there was found, which is remarkable, two Pieces of a Skull of ordinary Thickness, and at the left Corner of this Space a great Stone almost round, upon which were three other less Stones. Abundance of Reasonings passed on Occasion of these Discoveries, and several Things imagined, as commonly happens when any thing remarkable has been discovered. It has been nevertheless in such a manner forgotten, that I cannot tell whether there be any one at present that knows of this Monument, or of the Place where it was found.

This is the Relation that M. *Cocherel* gave me of his Discovery, under whose Direction and View every thing was dug up. He was an ingenious Man, and my Friend, and accurately observed every thing. He shewed me the Delineation of all the Axes found under the Heads of these Barbarians, and the Points of the Lances and Darts. And I saw not long ago the Hatcher of oriental Giade in the Hands of his Brother the Abbot, which he very much esteems, and perhaps has yet.

There is not the least doubt but that this was the Sepulture of the two Nations, and of the highest Antiquity. Those whole Bodies laid on the same Line were of some barbarous Nation, that knew not yet the Use either of Iron, or of any Metal. The two which were in the Sepulchre built of great Stones, were 'tis likely Chiefs or Princes of that Nation, which was the Reason that one of them had an Ax made of precious Stone. The burnt Bodies were *Gauls*, who burnt the Bodies of their Dead, as we have just said. Or perhaps these Barbarians had been taken in War, and were afterwards sacrificed to the *Manes* of the deceased *Gauls*, which is what is most probable to be believed. As to the Difference of the Thickness of the Skull, those Barbarians, who had a harder one than the *Gauls*, must needs have gone with their Heads shaven and naked, which hardens the Skull. Upon which we shall give you a History, taken from *Herodotus*, in his third Book.

'I have seen, says he, a thing worthy of Admiration, which is, that the
'Bones of the Men who were killed in the Battle of *Cambyfes* against the *Egyptians*,
'are separated from one another, as on the Day of the Fight, those of the *Per-*
'*sians* on one Side, and those of the *Egyptians* on another; and that the Skulls of
'the *Persians* are so weak, that they will break with throwing Gravel at them;
'whereas those of the *Egyptians* are so hard, that they are very difficultly bro-
'ken with the Blows of a Stone. The People of the Country gave me a Reason
'for it, which seemed to me to be the true one, which was, the *Egyptians* shave
'their Heads from their Infancy, and go thus with their Head bare, even to the
'Sun, which hardens their Skull, and also prevents their growing bald: Nor is
'there any Country where there are fewer bald Persons than in *Egypt*. The

‘*Persians* on the contrary have a weaker Skull, because they are accustomed from their Infancy to cover their Heads with a Cap or *Tiara*, and go covered thus all their Lives.’ This also in all Probability was the Reason why these Barbarians had a harder Head than the *Gauls*. The Place where all these Bodies were buried was thirty Foot long.

Having had Occasion of speaking frequently, and to different Persons about this Discovery, I was told by some, that these sorts of Hatchets are frequently dug up in the Northern Parts of *Belgic Gaul*, in *Picardy*, *Artois*, and in other Countries that lie nearest to the *Lower Germany*, the *Batavi*, and other Northern Nations of *Germany*, where Barbarism subsisted longest. These Barbarians were used to make Incurfions into the neighbouring Countries, where they sometimes established themselves when they happened to be superiour. A great number settled themselves in *Belgic Gaul*, as *Julius Cæsar* says in the first Book of his Commentaries. As these Nations, so remote and so separate from all Commerce, had neither Iron, nor any other Metal, they made use of Stone-hatchets, and Points of Bone for their Lances and Arrows, because they had no Iron; and this was common to them with other Nations.

Upon this Information therefore, that these sort of Hatchets were often dug up in these Northern Parts of the ancient *Belgic Gaul*, I desired *D. Paul Colinet*, Procurator of the Abbey of *Corbie*, to endeavour to procure me some of them; which he performed in the most obliging manner, and procured me two Hatchets, and likewise an ancient annular Key, which I have described in the third Volume in the Chapter of Keys. One of the two Hatchets is of an extreme hard Stone, being a kind of a Flint, called in *Latin*, *Pyrites*, very brittle and difficult to be wrought into a determinate Form, by reason of its great Hardness, which surpasses that of *Porphyry*. This Hatchet is well worked and polished, ’tis four Inches and a half long, and two and a half broad at one of its Extremities; as it gradually lessens, ’tis only an Inch and a half in breadth at the other, which is that which strikes, and it’s also slenderer and sharper, that it may wound and pierce more easily.

6 The other Hatchet, which is broken, and has the Edge wanting, is of a Stone not near so hard, thicker than the other, and is three Inches broad at one end, lessening also continually; but it’s broken, and wants a good Part of the End that made the Edge that cut; I give you here the Figures of both of them.

C H A P. X.

A Letter of M. Iselin Professor at Basle, concerning the German Hatchets of Stone, and the Burials of the Northern Nations.

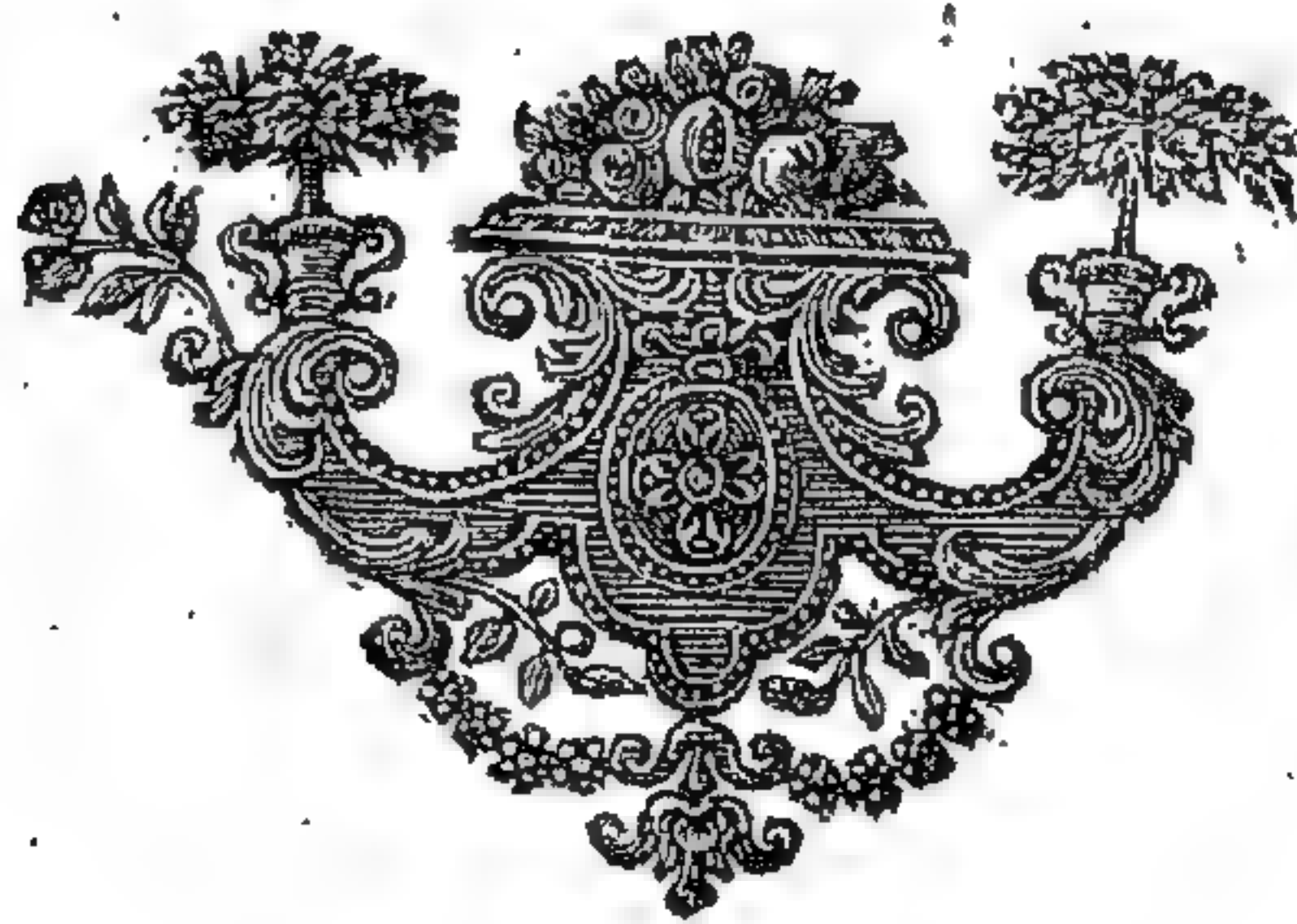
ON the Subject of these Axes, I shall here relate a long Fragment of a Letter, written to me the 12th of *May* last, 1718, by *M. Iselin*, Professor at *Bâle*, and a very learned Man. This Letter contains a great number of very curious things, and worth knowing, concerning the Arms, and the Sepulture of the remotest Nations of *Germany* and the North. ‘I thought that I could not do any thing better than to send you a Print of some Urns and certain Stones found some Years ago in *Hess*, near the River *Adranus*, which *Tacitus* mentions. I know you have no great Occasion for Urns; but as to the Stones,

‘ Stones, as they are made after such a manner, which joined to the Circum-
 ‘ stance of the Urns full of Bones with which they were found, evinces their ha-
 ‘ ving served formerly for Arms, I thought the Draught of them would not be
 ‘ unacceptable to you, and so much the rather, since I remember that once when
 ‘ I had the Honour of seeing you, a like Discovery made about *Evreux*, the Parti-
 ‘ culars of which had been sent to you, was very agreeable to you, because these
 ‘ sorts of Monuments are very uncommon in your Parts. It must be allowed that
 ‘ the Use of this sort of Arms is much better proved by Monuments that are dug
 ‘ up, than by the Passages of Authors. Indeed if these Sepulchres did not fur-
 ‘ nish us with such evident Proofs of it, there would not be any Difficulty in ex-
 ‘ plaining a Passage of *Tacitus*, which the Learned make use of for explaining
 ‘ these Monuments: These are the Words of this Author, “ They want Iron, their
 ‘ Arms are a Proof of it:” This Passage, I say, would be explained, by saying they
 ‘ used little Iron about their Arms; but that would in no wise prove that they
 ‘ had Blades or Points of another Matter; and so much the more, because *Taci-*
 ‘ *tus* subjoins immediately afterwards; few of them make use of Swords or great
 ‘ Lances, they wear Pikes which have only a very small Iron. It might also be
 ‘ urged, that for want of Iron they made use of other Matter, and not of Stones,
 ‘ since the same Author says that the *Fenni*, for want of Iron, headed their Ar-
 ‘ rows with Bone; and that *Pliny* affirms, that the Northern Barbarians, the most
 ‘ Part of whom were *Germans*, fixed Blades made of the Horns of wild Oxen
 ‘ at the End of their Pikes instead of Iron. This Passage might also be explain-
 ‘ ed, by saying that they made use of other Metals, and chiefly Brass, for
 ‘ heading their Weapons; for Arms were made of Brass in the most ancient
 ‘ Times; not only before the Use of Iron was found out, but even after the In-
 ‘ vention of Iron, Arms of Brass were commoner than those of Iron, as *Pau-*
 ‘ *sanias* proves it, which also may be observed amongst *Homer’s* Heroes. ’Tis
 ‘ needless to repeat here the Witness of *Lucretius* and *Hesiod*, the former of whom,
 ‘ after having said that Stones were the ancientest Arms, that is to say, Stones
 ‘ slung, and not sharpned Stones for to make Weapons of, he adds, that the Use of
 ‘ Brass was before that of Iron: And the latter says, that the Ancients made use
 ‘ of Brass for Arms and other Uses, because they had not any Iron. This is
 ‘ proved also by the Sepulchres of the *Germans*; those that are of the greatest
 ‘ Antiquity, and the Urns of which are most decayed by Time, have most fre-
 ‘ quently Brass; and those that are of a later Age have commonly Iron.

‘ In the most northern Parts of *Germany*, and beyond *Germany*, these sort of
 ‘ Stones sharpned into Arms have been often found near Urns or dead Bodies,
 ‘ and are met with in like manner every Day, as the Accounts of the Learned from
 ‘ *Germany* inform us. These Stones are either sharp⁷ or blunt, but perforated⁷
 ‘ as one is which I send you the Figure of, marked with number 8; they made⁸
 ‘ use of it as of a Hammer, after having fixed a Helve in the Hole. That which⁸
 ‘ is of the Form of an Egg, marked with the Cypher 9, may have served for be-⁹
 ‘ ing slung with a Sling; the *Romans* made use of Bullets for this purpose. There
 ‘ is another sort of Stones which was made use of for Arms, that is not found a-
 ‘ mong these *Hessian* Monuments; ’tis a large globular Flint, perforated in the
 ‘ middle, whether it be for to make a Sword-pummel of it, or to pass a Cord thro’
 ‘ which is stopped with a Knot, to make use of it afterwards as a Whip, especially
 ‘ when these Stones are little, or whether perhaps to have a Cord put through
 ‘ them without knotting it, for to whirl them afterwards round the Head, and
 ‘ then throw them, by letting slip one of the Cords-ends, as with a Sling, and
 ‘ wound the Enemies; which was easily done, because the *Germans* went naked
 ‘ to the War.

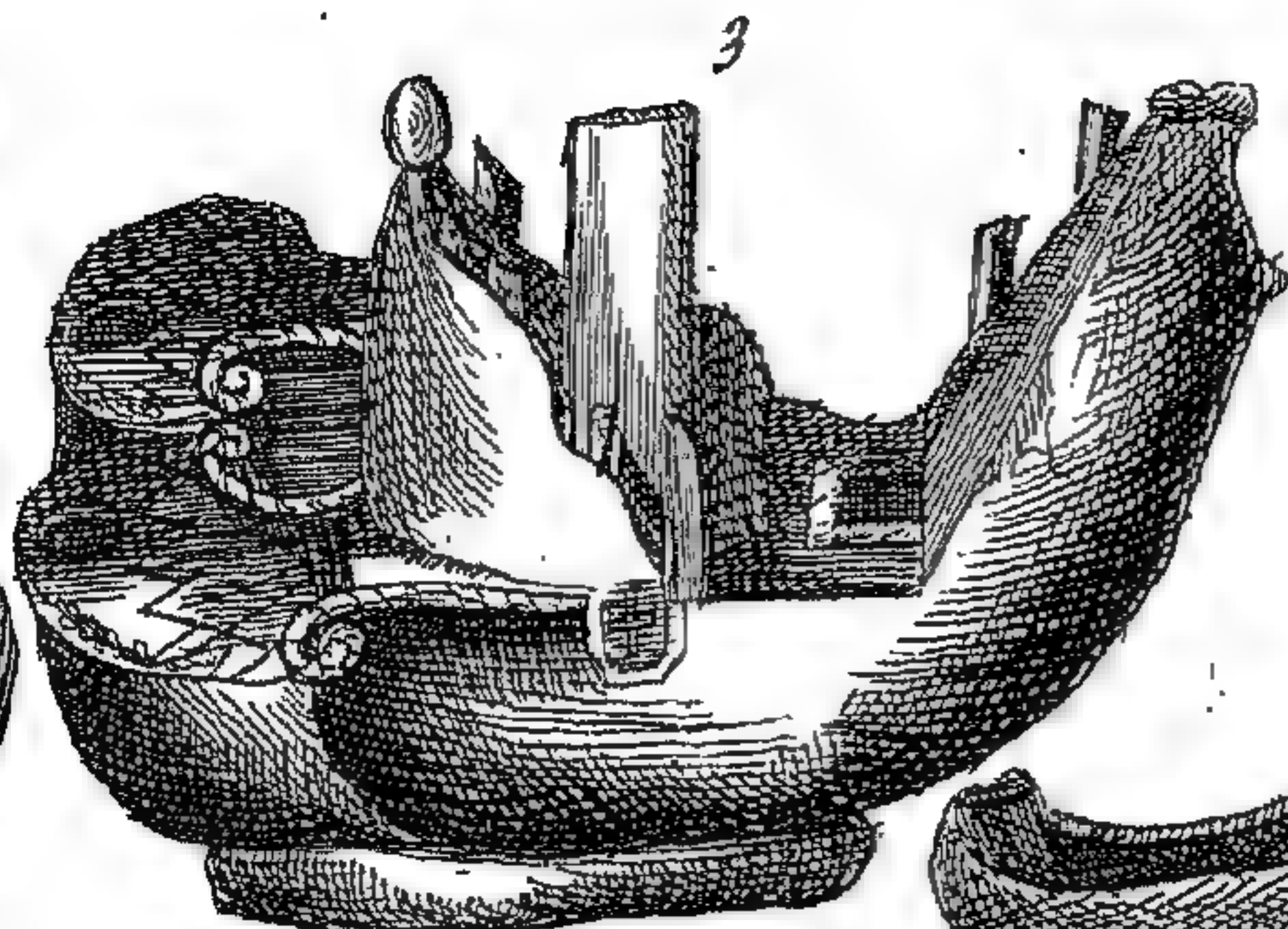
‘ You

‘ You will not be displeased if I here add something concerning the northern
‘ Sepulchres that are met with in the Countries of the *Cimbri*, in *Denmark* and
‘ *Sweden*, taken from several particular Descriptions. They may be distinguish-
‘ ed into three kinds, with relation doubtless to the Quality of the Persons, and
‘ also of the Use that was made of these Tombs. Some, which are under Ground,
‘ contain Urns and Bones; it seems as if these belonged to Persons of the lowest
‘ Rank. Others have Carkasses or Urns; for these Tombs sometimes contain
‘ both Urns, and Bodies that have not been burnt; they have also great Heaps of
‘ Gravel and Stones above these Carkasses: Some of these Heaps are of the Com-
‘ pass of a hundred Paces; these have served for Princes, or Persons of the first
‘ Quality, or numerous Families of such as were most honourable; which may
‘ be gathered from the great Quantity of Urns and Bones they contain. Some-
‘ times these Heaps are lesser, and then probably they are made for Persons of a
‘ middling Condition. This Conjecture is further strengthened, by the Instru-
‘ ments that are found of a greater or less Price, according to the Quality of the
‘ Persons. The Bottom of these Sepulchres is sometimes naked, nothing but
‘ bare Earth, and sometimes also paved with Stones: But forasmuch as these Pave-
‘ ments are of no greater Extent than a human Body, I am of Opinion that they
‘ were made for to place thereon Bodies that were not burnt, as upon a Bed:
‘ What confirms me in this Belief is, that I have no where read of there being
‘ Urns found on these Stone-Pavements; there have been sometimes found some
‘ very near, and that makes appear that both one and the other way of bury-
‘ ing, either of burning the Corps, or of leaving them intire, was in Use in
‘ this Country just as it was at *Rome*, where tho’ the established Practice was
‘ to burn the Bodies of Persons of Quality, yet not only the People, but also
‘ some *Patrician* Families, and among others the *Cornelii*, buried the Bodies
‘ without burning them, and that even to *Sylla’s* Time. I cannot come into
‘ the Opinion of some learned Men, who fancied that these Pavements were a
‘ kind of Hearths, for to burn the Bodies on; for besides that they are too
‘ little to place a Funeral Pile on, I do not see why they should have made
‘ these Hearths under Ground, nor why they should have made one for every
‘ Carkass.

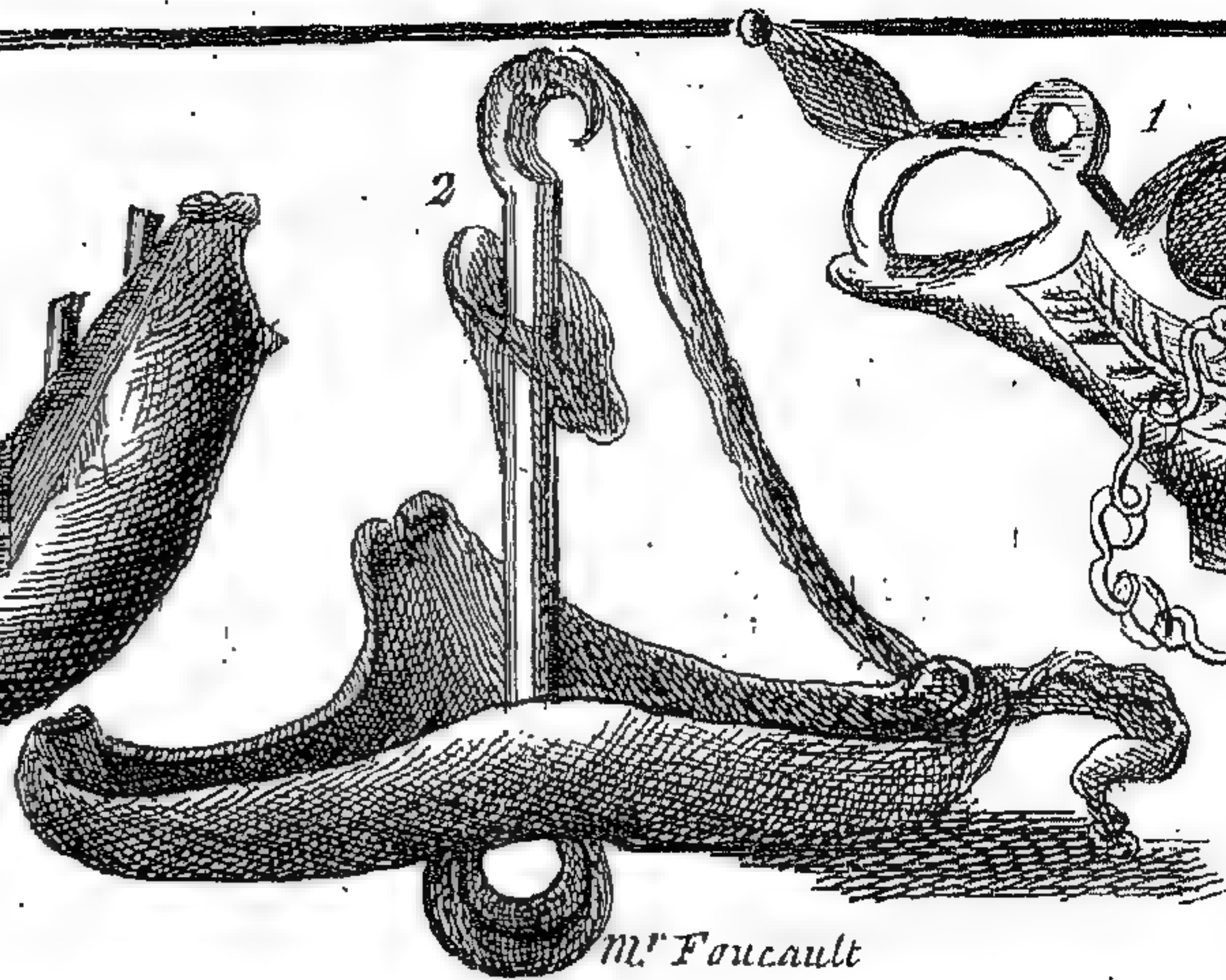




M^r Foucault



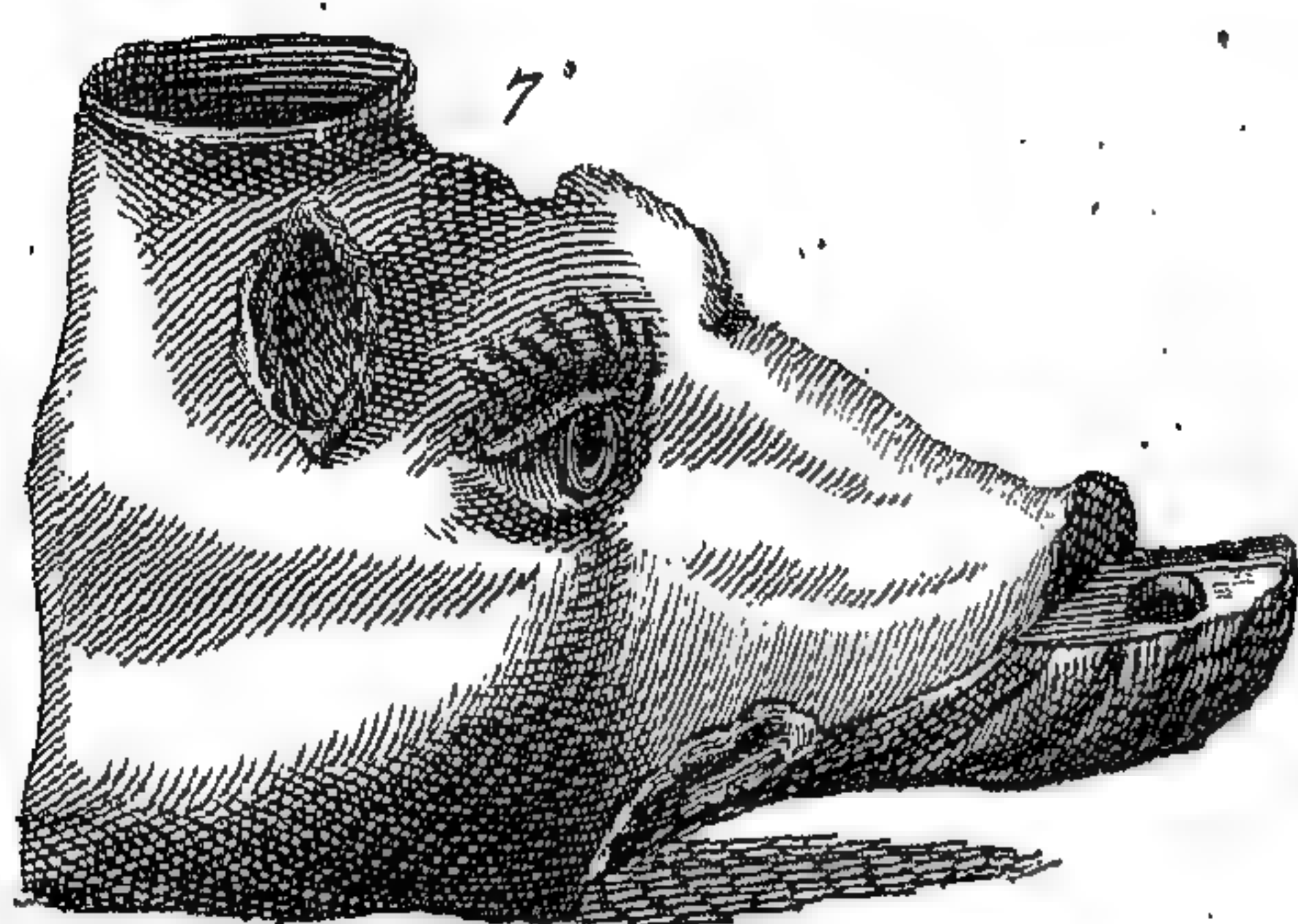
M^r Foucault



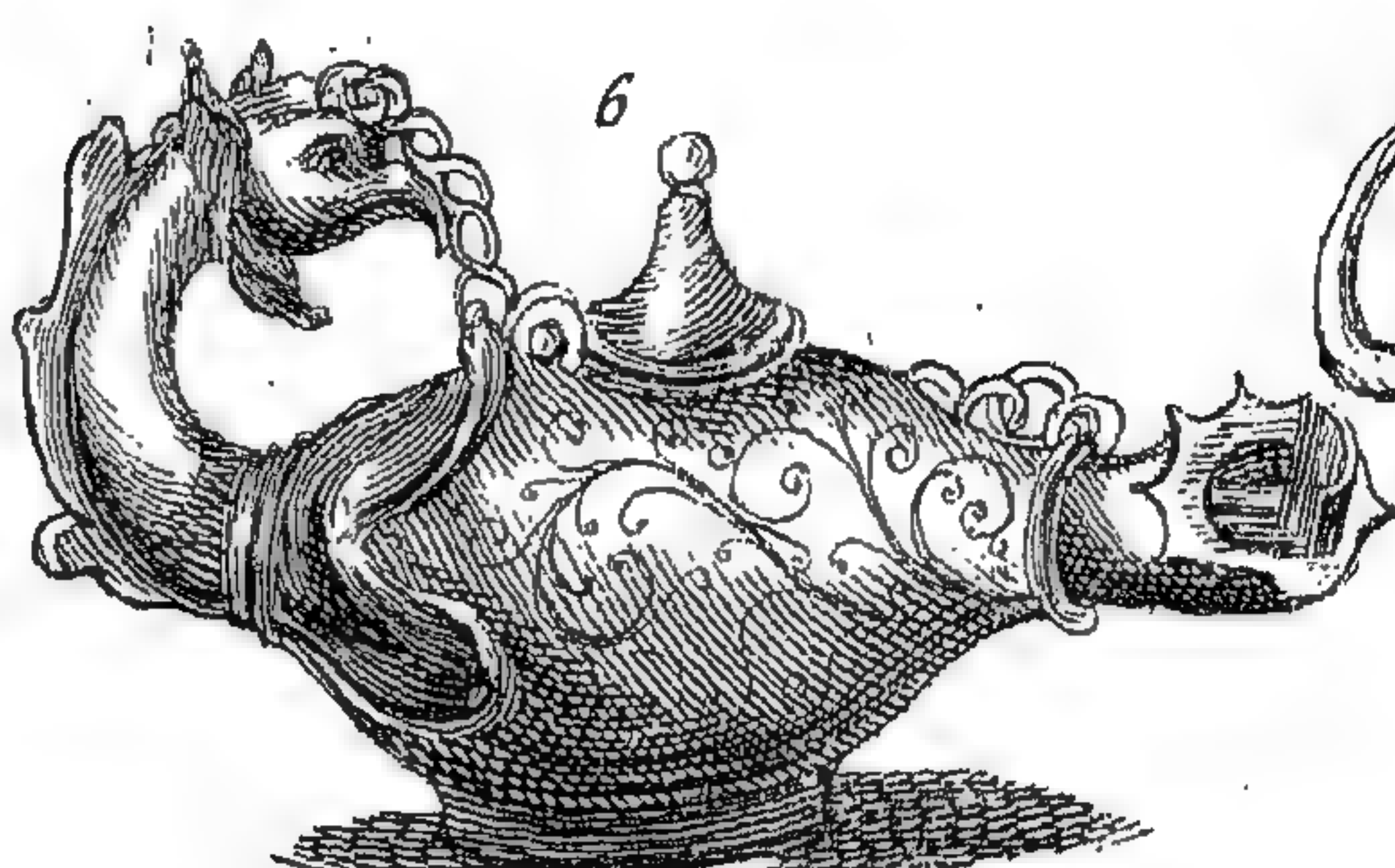
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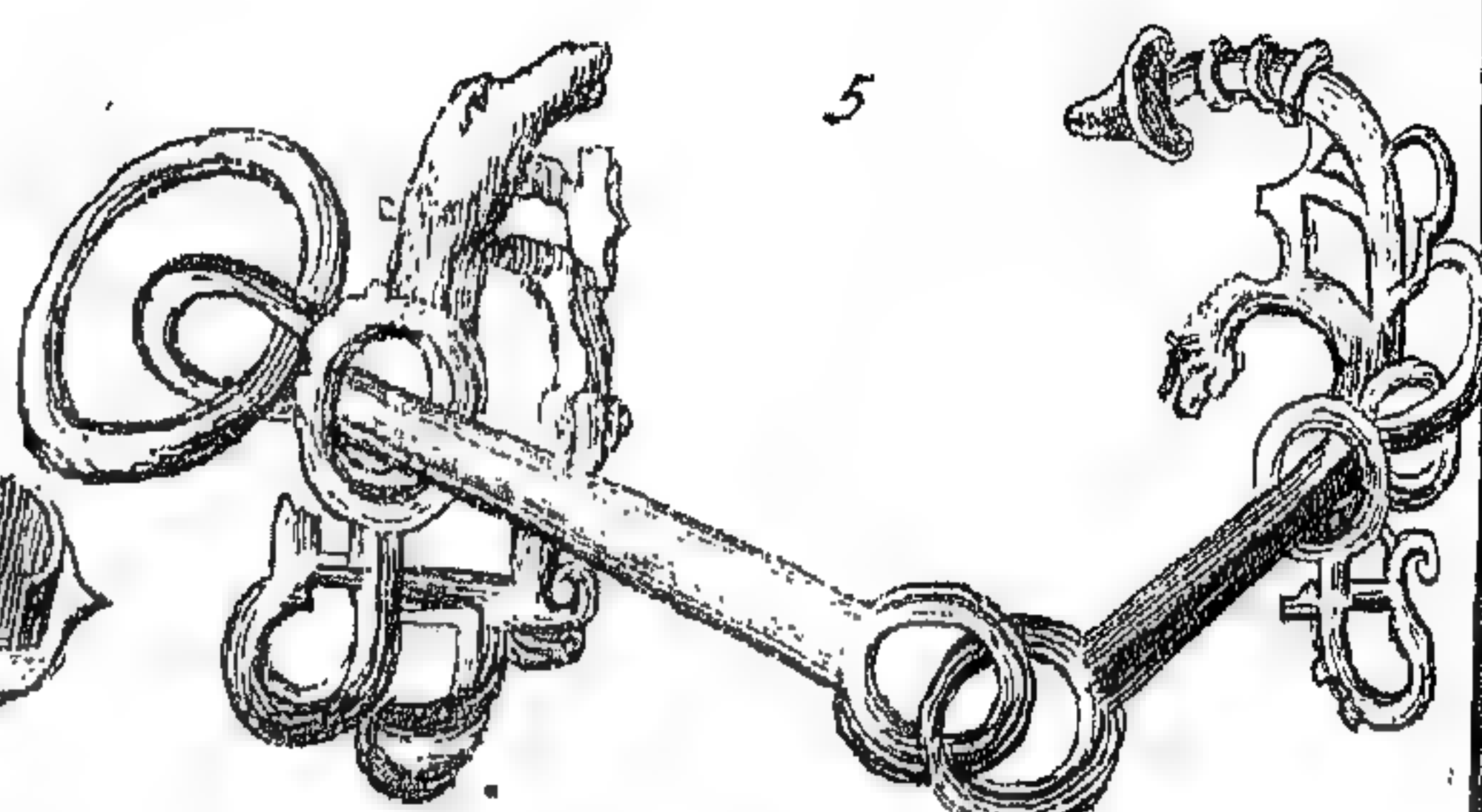
Montfaucon



L'A Fawel



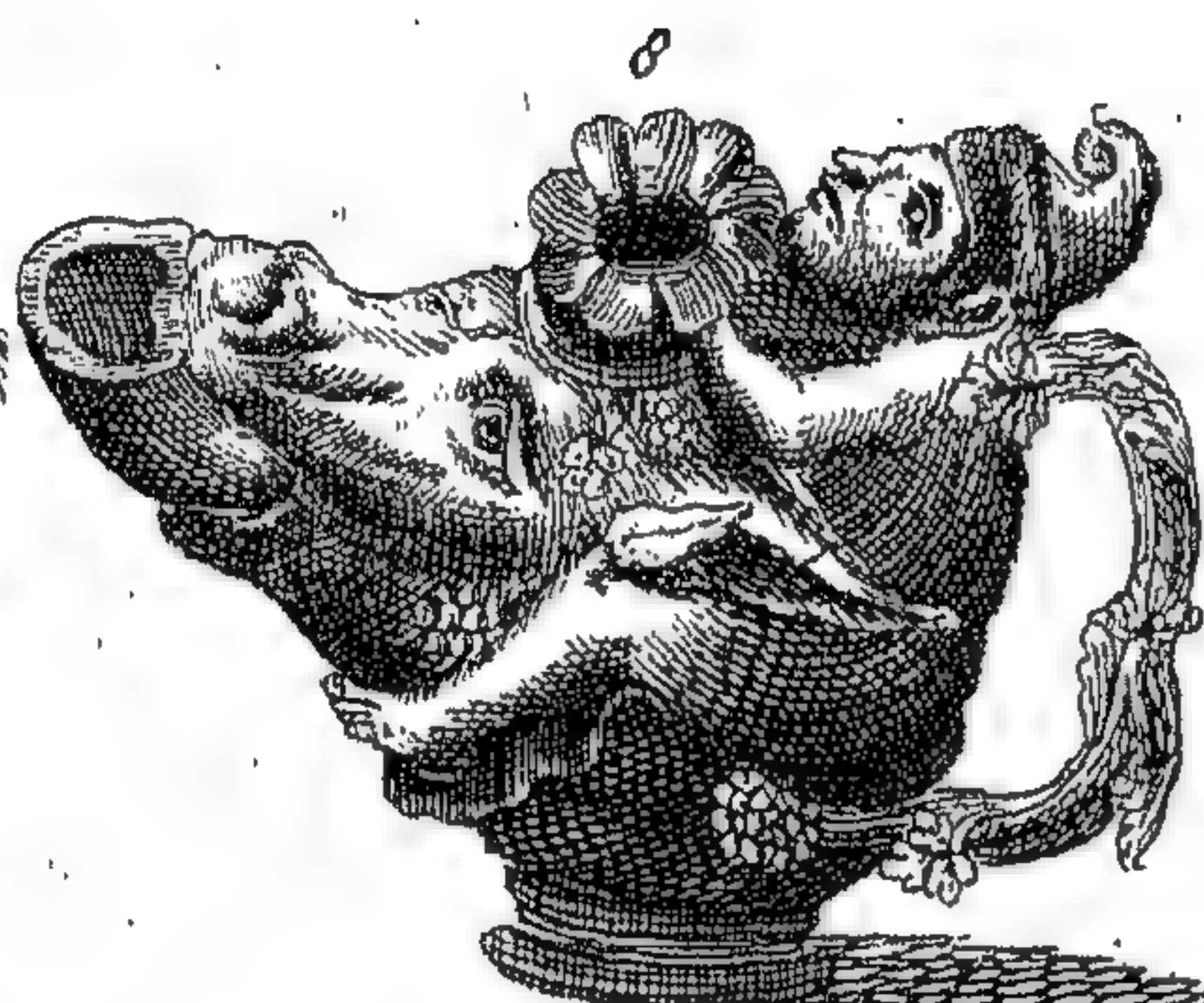
Medinaceli



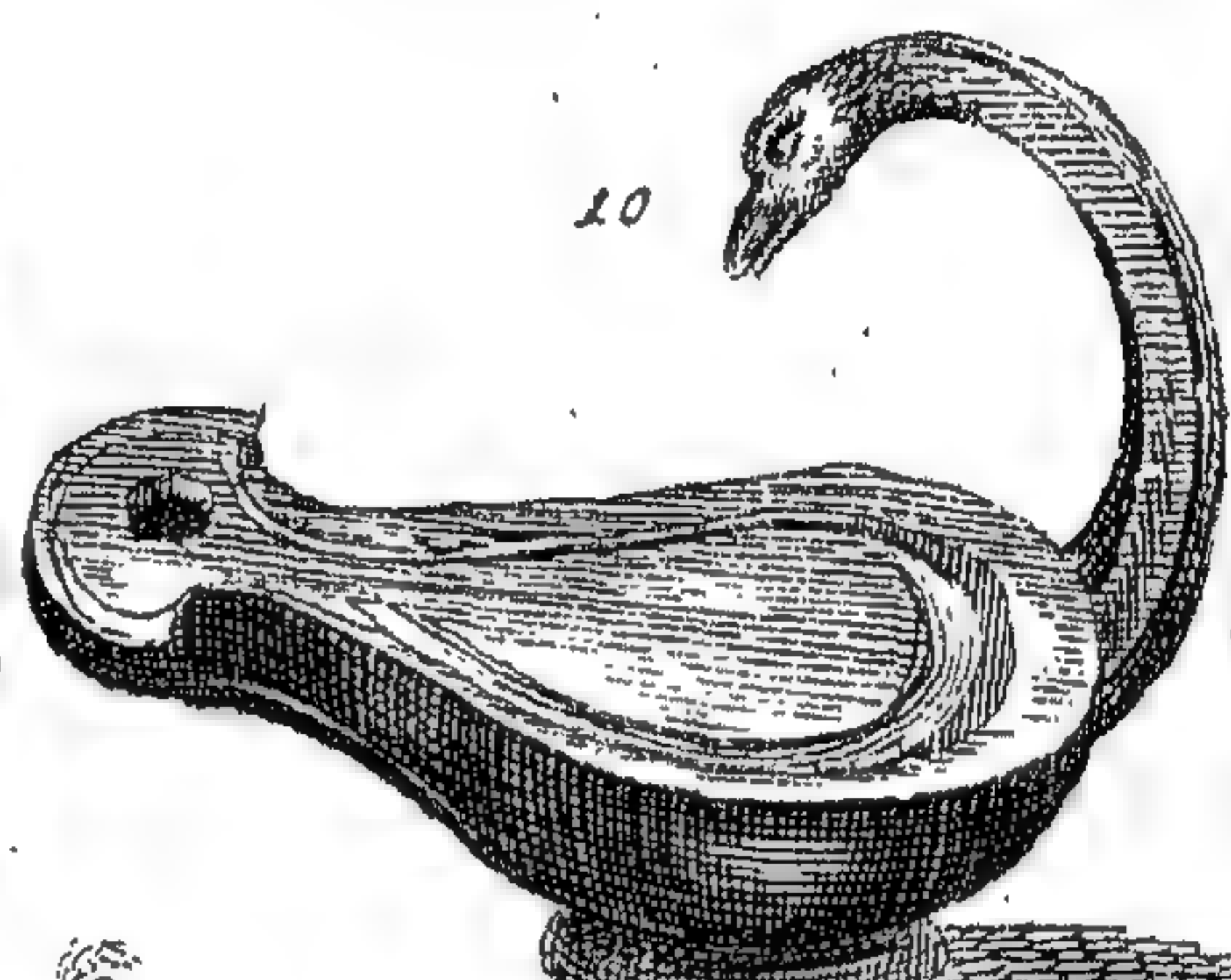
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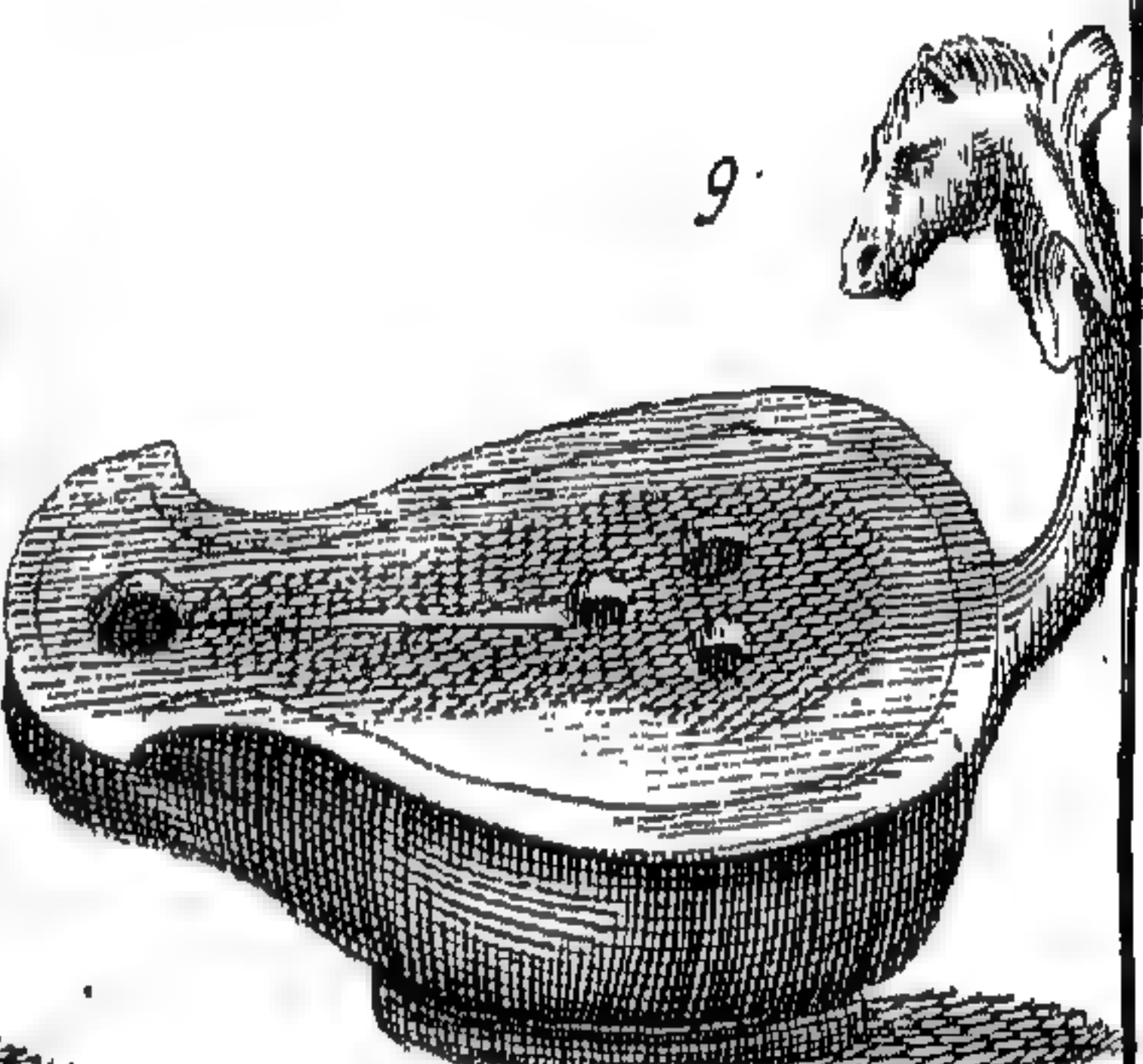
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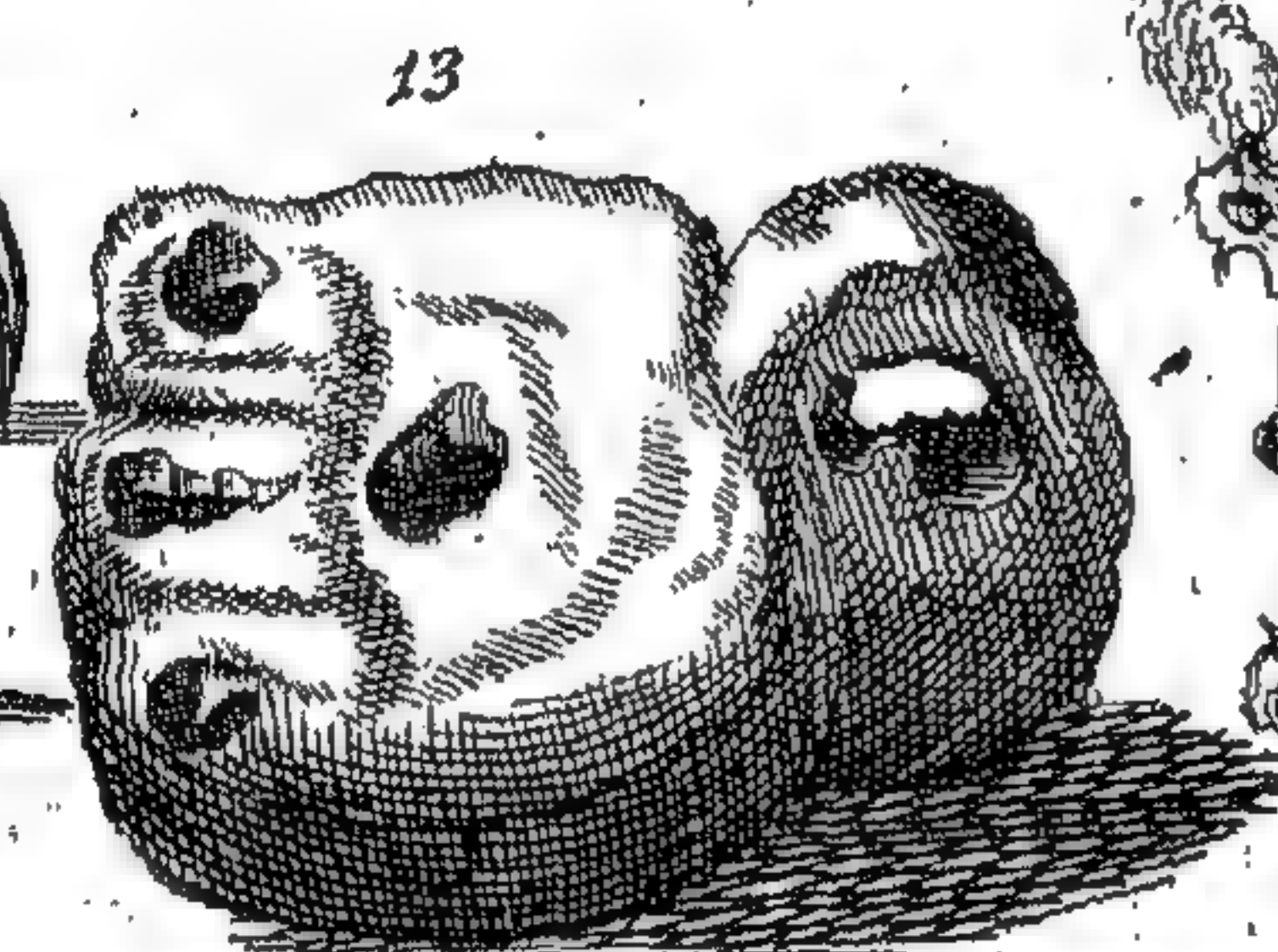
Medinaceli



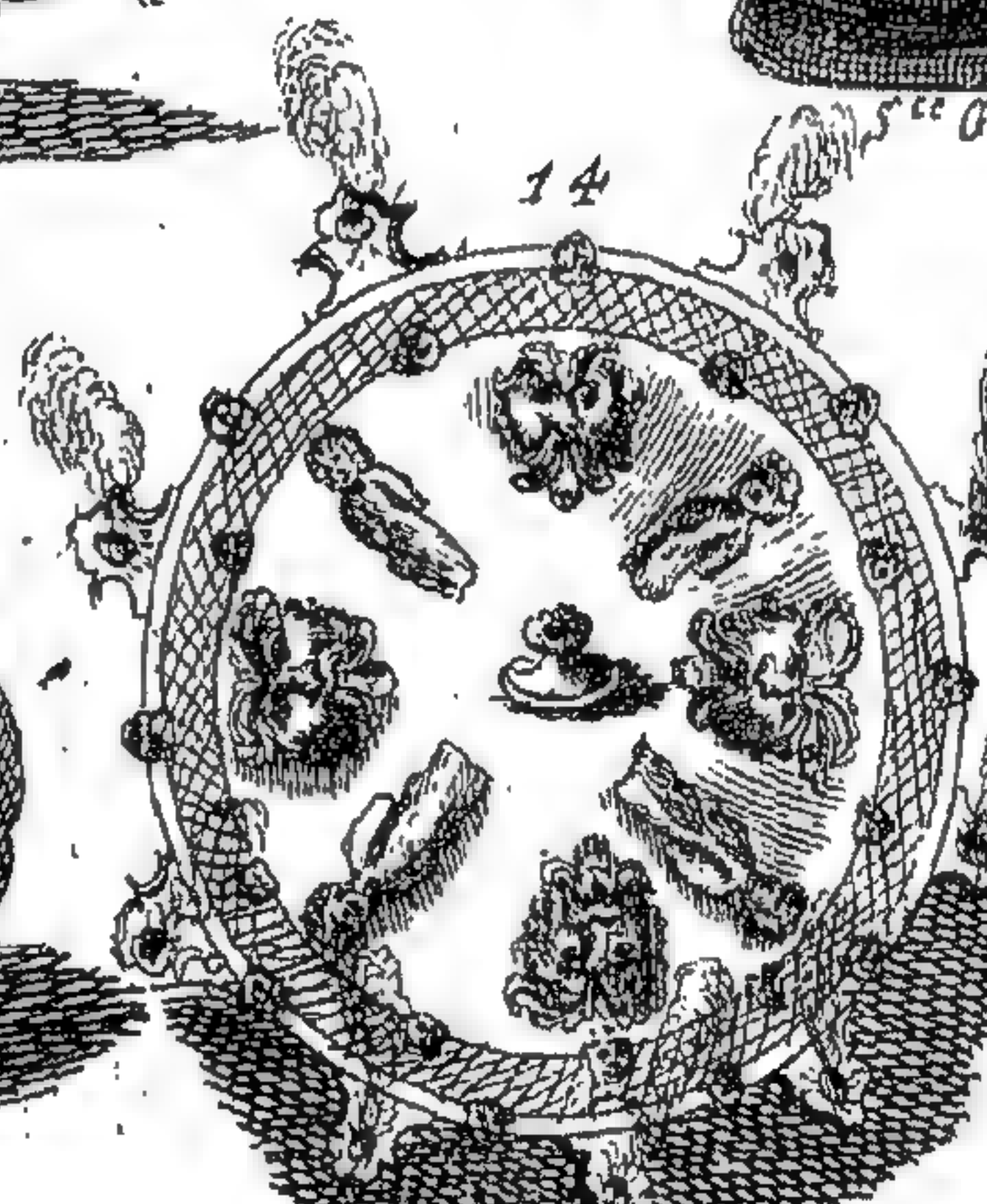
Genovese



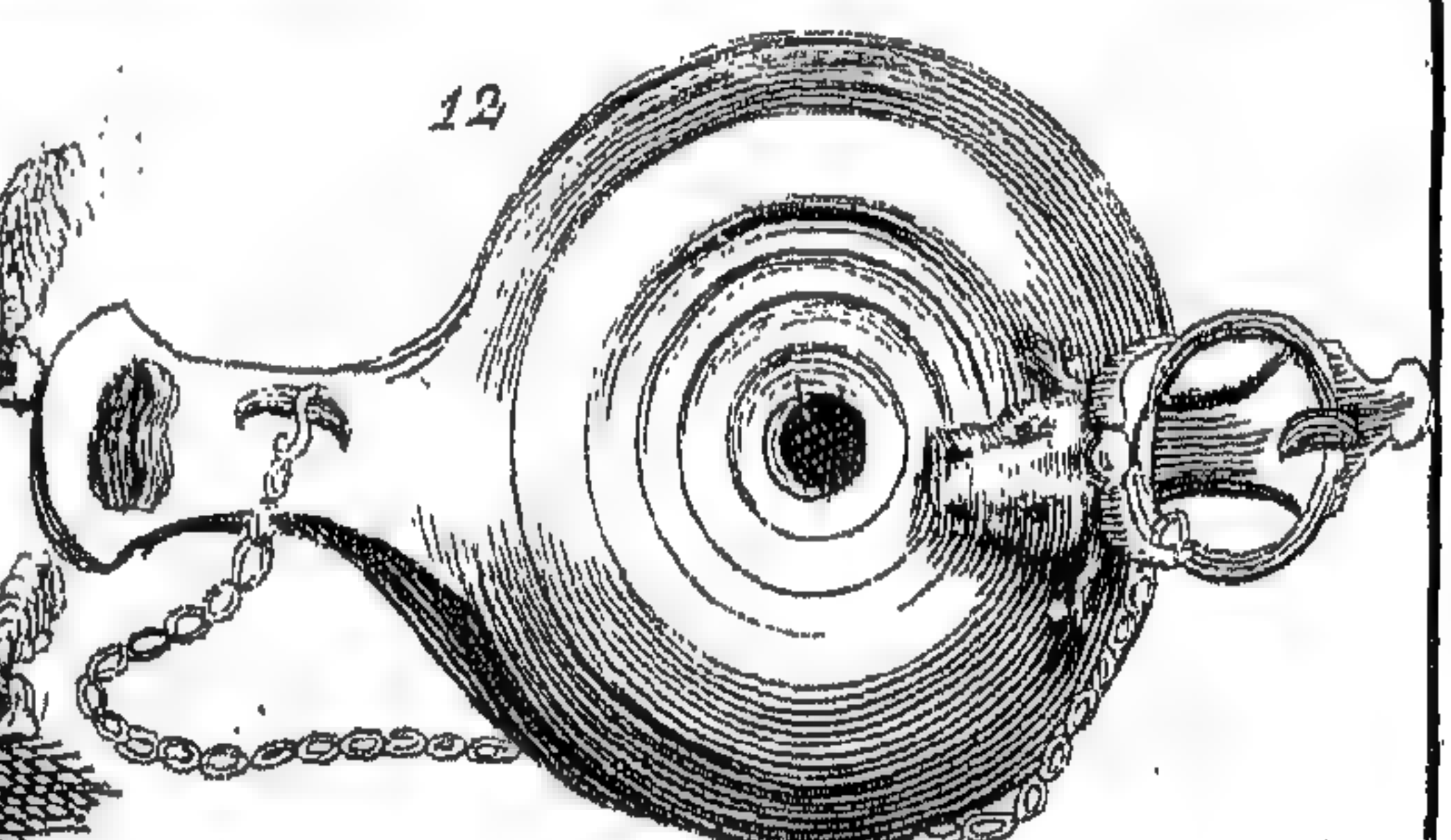
L'A Fawel



13



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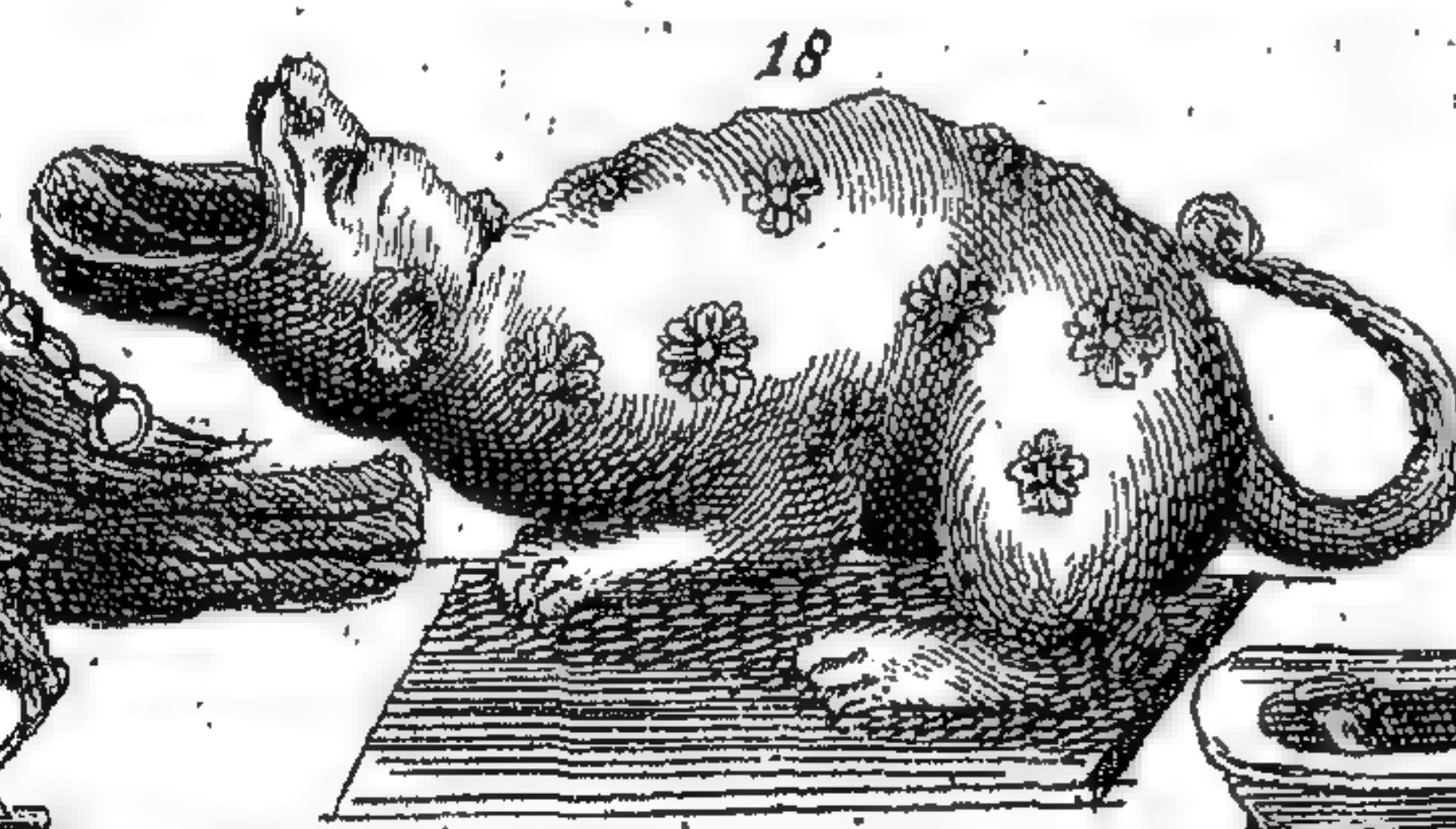


M^r Marti



19

Borini



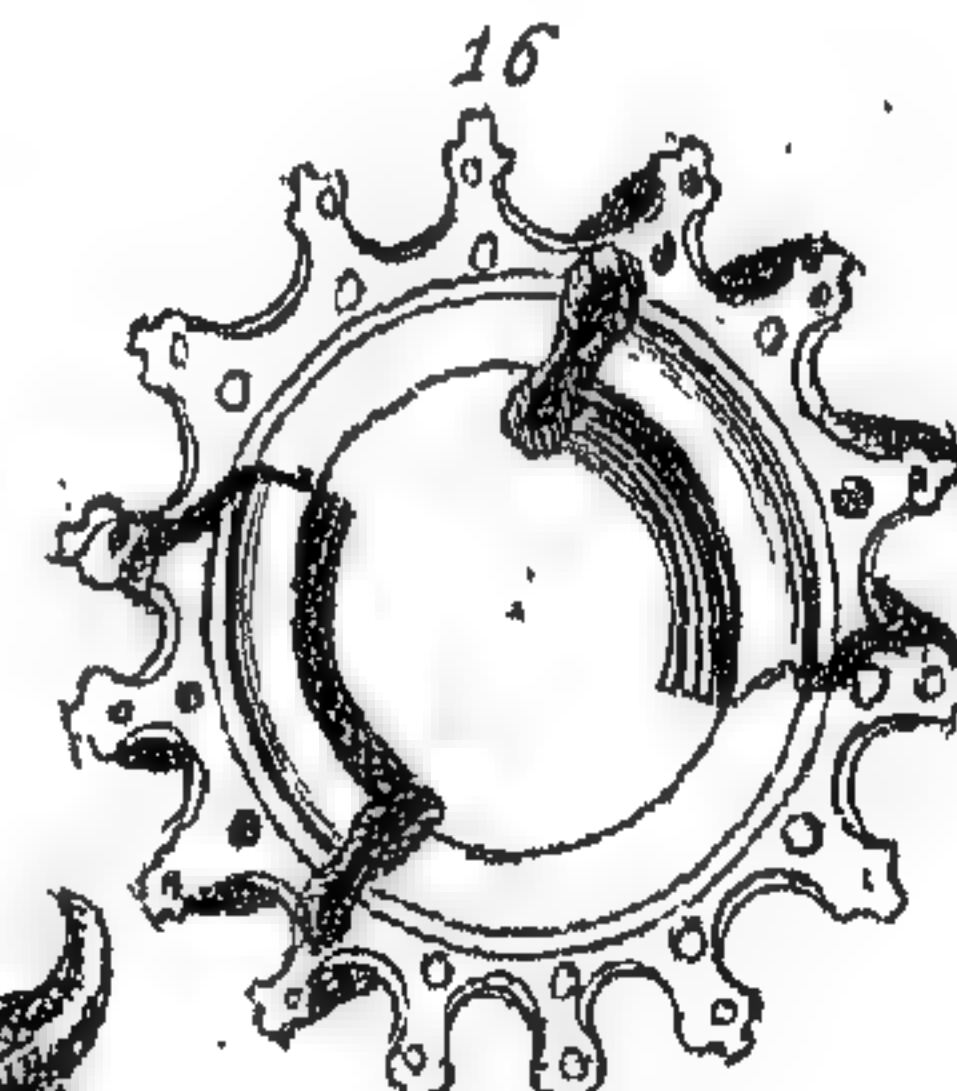
18

Medinaceli

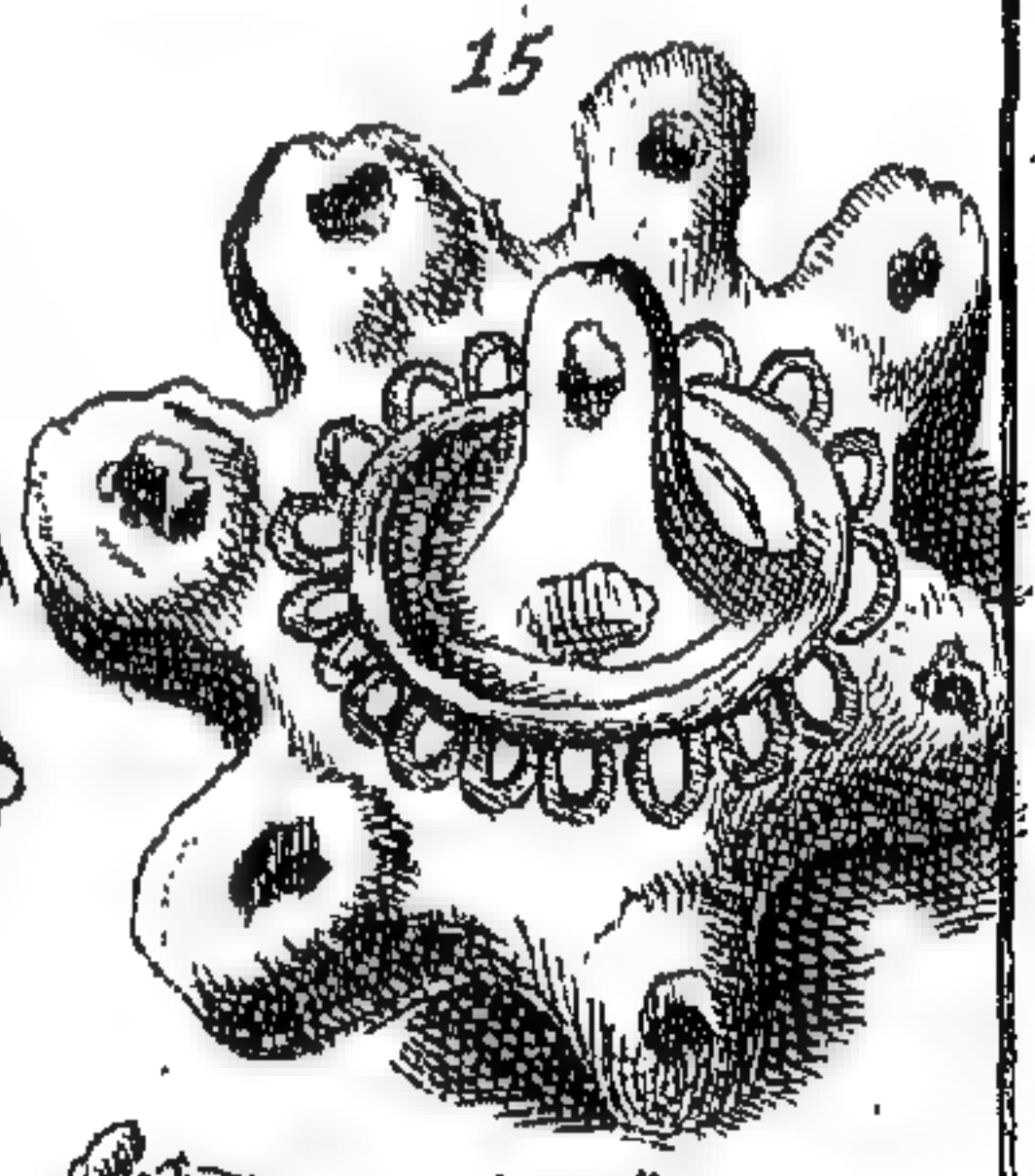


17

M^r Foucault



M^r de Peiresa

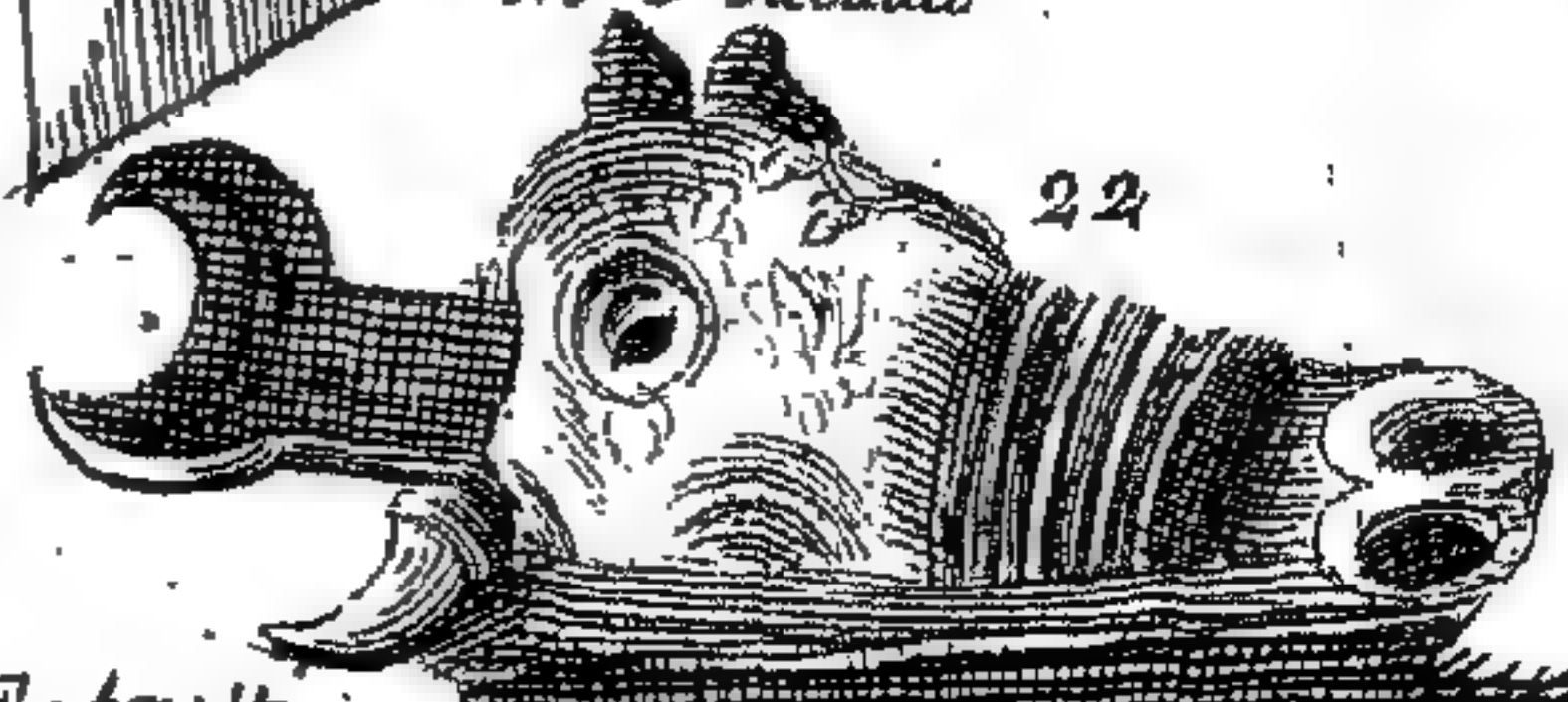


Beger



21

L'A Fawel



22

Fabreth



20

Medinaceli

B O O K II.

The Lamps of the Ancients.

C H A P. I.

I. *The Origin of Lamps.* II. *Three sorts of Lamps.* III. *Figures of several Lamps.*

I. **T**HERE are no ancient Monuments, which we have so great a Quantity of left, as Lamps; all the Cabinets of *Europe* are full of them, and new ones are dug up every Day. The Use of them is extreamly ancient, nor does any one deny it. The Difficulty in this, as in every thing else, is the discovering of their Origin. Some ascribe their Invention to the *Egyptians*. We have often observed how little Foundation ought to be laid on those Passages of Authors, although ancient, when they speak of the first Ages of the World, which were not much better known to them than to us. The Necessity of Lamps, joined to the Facility of the Invention, persuades me of their being little less ancient than the World.

II. We divide the Lamps into three different kinds, according to the three principal Uses to which they were applied; into those, first, that were employed in the Temples and at religious Worship. We have spoken in the second Volume of the Festival of Lamps, as well amongst the *Egyptians* as the *Athenians*. Another sort of Lamps were those that were used in Houses, with which we comprehend those made use of at Marriages and Entertainments. There were moreover Lamps which were placed in Sepulchres, that were called Sepulchral Lamps; 'tis of these that the greatest Number are found. To distinguish one from another, and to discover by their Figure which were employed in Temples, and which were used in Houses or in Tombs, is not always easy. 'Tis nevertheless reasonable to believe that those which have a Foot to support them, or a Chain to be hung up, were used in Houses, and perhaps also in Temples. Sometimes nevertheless some of this Form are met with in Sepulchres. As for the others, the surprising Variety which we meet with in those we have of this sort, may be observed in every one of the two other sorts. Although we have given here the greatest Collection of these Lamps that has yet been seen in any one Book, we do not insert all those we have, either graven or drawn, for that would carry us too far: 'Tis sufficient then to have given some of all Forms, without omitting any that differ considerably from the rest.

III. The two first Lamps are the plainest. One of them, which is of our own PLATE Cabinet, seems to have been a House-Lamp that hung by a Chain represented XXXVII. in the Print. The other Lamp with three Lights¹ is perfectly triangular, and was hung up as the former. The next² has more Ornament, and is almost of the 3 Shape of a Boat.

The two following Lamps were also in all appearance for House use⁴, as the Chain they are fastened to shew: One is of two Branches⁵ and two Lights: The Machine for hanging it is of a Form remarkable enough. The other is adorned with a Griffin's Head⁶.

There are several of these Lamps that are of a Figure entirely Grotesque: that for
 7 Example representing some Animal's Head putting out the Tongue, and the
 Tongue perforated for to hold a Light in it. In that of the Duke of *Medina-*
 8 *celi*⁸, a Man with a *Phrygian Tiara* is squat upon a Head that seems to be a Horse's.
 Two other Lamps of this Plate are adorned at their Extremity, one with a
 9, 10 Horse's Head⁹, the other with that of a Swan¹⁰.

11 The Lamp fixed on a great Claw of a Bird¹¹, which supports the Busto of a
 Man, seems made to be used in a House, and for placing on a Table. This sort
 of Lamp may also be seen lower, but of a more fantastical Shape. That with a
 12 Bull's Head¹², is fastened to a Chain by which it hung.

C H A P. II.

I. Lighted Lamps used at religious Ceremonies. II. Lamps with several Pipes and Sockets. III. Lamps in the shape of a Sphinx. IV. A singular Lamp of Albertus. V. Lamps in the Shape of a Snail. VI. Others like a Sandal. VII. Other Lamps.

I. **I**T is probable that the Custom of lighting Lamps in the Temples on Festi-
 val Days, was derived to the *Gentiles* from the *Hebrews*: We have already mentioned in the Article of Festivals, that the *Athenians* lighted Lamps chiefly on the Feasts of *Minerva*, because she had been the Inventress of Arts; on those of *Vulcan*, because he was, according to them, the Inventer of Fire and Lamps; and on those of *Prometheus*, because he had fetched Fire from Heaven. These Feasts were called by them the *Lampadophoriae*. The *Romans* also used Lamps in their Temples, and on their solemn Days; on certain Festivals they placed abundance of them at their Doors and Windows, and even upon Trees; they also lighted them at the Kalends. We have spoken of the Custom of burying the Vestals alive, that had voluntarily lost their Virginity; there was a Lamp put with them, that burned till the Oil was consumed.

II. The Lamps, for the most part, were of Earth; there was a great number of them Brass and few of Silver or Gold. There are some who believe, that in the ancientest Times there were none but of Earth. Sometimes these Lamps have several Sockets for several Lights. We have seen in the first Volume a Lamp of *Vesta*, as the Inscription learns us, that had nine. The first of these
 13, 14 in this Plate has three¹³. The second¹⁴, of the Cabinet of St. *Genevieve*, has nine Lights, and has more Ornaments than any other of this Plate; but as these Ornaments are according to the Workman's Caprice, we shall not dwell thereupon.
 15 The following, with seven Lights¹⁵, is of the *Brandenburg* Cabinet, it has at the bottom an Inscription in a Circle in this Form





Beger, who gave the Lamp and the Inscription, reads thus; C.IV.L.I.V.S C.F.F. although in his Plate the Inscription on the Lamp is thus, C.IV.L.I.V.I. and he does not remark whither 'tis the Graver who has put an I for an S; the whole Inscription in my Opinion, ought to be read thus, *Caius Julius Caii filius fecit*; that is, 'Caius Julius, Son of Caius, made this Lamp.' The Lamp following, taken from the Manuscript of *M. de Peiresc*¹⁶, had twenty Lights; it was a kind of Branch as it were. It seems, by the Draught it self, done by *M. de Peiresc*, that he had only two Fragments of it; but as it was a round Lamp with a vacant Space in the middle, he might judge with certainty by these two Pieces, of the number of Lights of the whole Lamp. 16

III. The following Lamp in this Plate has the Figure of a Monster¹⁷, which comes near enough that of a Sphinx, from the Breast of which comes out a great Pipe in which is the Light; the Foot of the Lamp is triangular. Another Lamp represents a Tiger with open Jaws¹⁸, the Spots of its Body are Flowers that are well done. The next Lamp is of the Shape of a Sparrow¹⁹, very well performed, the little Chain by which it hung perhaps proves that it served for some House or some Temple. The two following Lamps in this Plate, are of the Shape of a Sphinx²⁰, which are much better done, and with more Artifice, than the foregoing one. The second²¹ seems to have Ram's Horns, above the Head, it has another Head of a Lion bristling. The Lamp at the bottom of the Plate, which represents, tho' rudely, a Bull's²² Head, crowned as it were with a Crescent, signifies, according to *Fabretti*, the Conjunction of the Celestial Sign of the Bull with the Moon. 17 81 19 20 21 22

IV. The Lamp of Father *Albert* is more curious than the foregoing. 'Tis the Head of a Man with a long Beard¹, well done, and majestick; the Eyes are of Silver, the Ears long, and hanging down to the middle of the Neck. This Head is crowned: from the Crown, which is open above, proceeds a Cavity that descends below the Neck, and has no Communication with the Hollow of the Lamp where the Oil is put: This made therefore a separate Vessel which had a Cover, as appears by two little Holes where it was fastened. This fine Head is on the Body of an Animal with Wings, that terminates behind in a Triton's Tail; this Tail makes one of the Feet of the Lamp, the Feet before seem to be of a Lion. PLATE XXXVIII. 1

V. The Lamp in form of a Snail² represents it going and drawing it self out of the Shell; the Head put out, at the End of which the Light is, differs very much from that of a Snail. A Serpent on the top of the Shell makes with its Body a Handle to hold the Lamp. The two Lamps following represent a Man wearing a Helmet³ made in the Shape of a Snail, and adorned with a Plume. We leave the next Lamp⁴ to the Reader's Consideration. 2 3 4

VI. The following Images represent Lamps in the Form of Sandals⁵; and is what was called *Solea*, according to *Aulus Gellius*: 'All kinds of Shoeing, says he, that covered only the Sole, leaving the upper Part of the Foot almost naked, and only tied with some Straps which held the Sole, are called *Soleæ*; they were also called by a Greek Name, *Crepidulae*, and the Makers of them were called *Crepidarii*.' This way of Shoeing, and the following ones expressed by Lamps, do not at all differ from the military *Caliga*, which we have seen so often in the third and fourth Volume. The second Lamp, in shape of a Foot, has both a Chain to hang it by⁶, and a Ring behind for to carry it in walking. The third⁷ is remarkable for the Sole's being covered with Nail-heads⁸. The fourth has a Serpent instead of a Handle⁹, and is something different from the rest in its Make, as the Reader will observe. 5 6 7 8 9

The Lamp of the Duke of *Medina-celi*, made in shape of a Foot, is remarkable for a little *Cupid* that is at the top¹⁰, who holds a Bird in one Hand, and I cannot tell what Instrument in the other, perhaps a Thunderbolt, and for the Sole¹¹, which is of a particular Shape. The Lamp made like an Elephant in Armour¹², is curious and instructive at the same time, it shews very distinctly all the Parts which this Harness is composed of, which is left to the Reader's Consideration, as well as the Lamp with a Man's Head¹³ that comes afterwards.

VII. In the next Image, a Man who blows the Lamp with the Bellows¹⁴, has the exact Air of a *Silenus*; the Bellows are altogether of the Shape of those at present.

Another Lamp represents a Man blowing with the Mouth¹⁵: The Lamp has a long Chain, and a Hook at the End for to hang it by. The odd Figure of a Head is the only thing remarkable in the next Lamp of this Plate¹⁶.

Fortunio Liceti, who published the round Lamp, with a Dog upon it¹⁷, reasons much after his way on the Custom of putting Dogs in Sepulchres; and enlarges on the Fidelity of Dogs. The Bird which is represented on the Fore-part is, as he believes, a Vulture or a Raven. The Lamp of the Eagle with two Heads¹⁸, or of the Eagle represented on both sides, tho' it be ancient, says the same Author, was not made before *Constantine* the Great had in favour of his Sons divided the Empire into the Eastern and Western, in which time the Eagle with two Heads was invented, for to signify this Division of the Empire. I would not warrant that this Division of the Eagle was invented at that time: Be it how it will, there was so great and fantastical Variety in such like Works of the Ancients, that they might have well enough made an Eagle with two Heads before the Division of the Empire.

The three following Lamps¹⁹ of this Plate, one of which²⁰ hath both sides represented, seem made to shew what either the Workman, or he who commanded the Work, could possibly imagine most odd and extravagant, and do not want any farther Explanation.

C H A P. III.

I. *Perpetual Lamps, the Reasons and Authorities which are brought to prove there were such.* II. *They are not sufficient. The Instance of Tulliola confuted.* III. *The other Instances not certain.*

I. **A**S to the perpetual or inextinguishable Lamps, several have asserted there being such, and relate Examples of ancient Lamps that have been found in these later Times still burning, but that went out as soon as the Air entred into these subterraneous Places where they were put: No body doubts of there being Burning Lamps put into Tombs formerly; the vast number that are dug up of them every Day proves it, and an Inscription of *Salerne* proves it; these are the Words of it;

'Farewel, *Septima*, may the Earth be light on thee, and may a golden Earth cover his Ashes, who has put a Burning Lamp into this Tomb.

But that there were some of these Lamps which continued perpetually burning, is what is very difficult to be believed. There have notwithstanding been learned Men who did believe it, and who have related several Examples of such Lamps. *Licetus*, who composed a Book expressly on that Subject, relates the

Senti-

Sentiments of all those that preceded him. The first and most famous Instance that's alledged is, that of *Tulliola*, *Cicero's* Daughter, whose Sepulchre was discovered, say they, in the time of Pope *Paul* the third. She was found with all her Flesh whole, her Hair that still remained was fastened with a little Plate of Gold; there was a lighted Lamp found there, that went out as soon as the Air entred in the Place. The Inscription, *TULLIOLAE LIFIÆMEÆ*, proved that it was *Cicero's* Daughter. *Licetus* brings also *Jacobini's* Testimony, Author of the Book of the Family of *Cesi*, who affirms his having spoken to several Persons who had seen these Lamps burning still. *Licetus* heaps together a great number of Testimonies, as well of the Ancients as Moderns, for to strengthen his Opinion, as that of *Pausanias*, who speaks of a golden Lamp of a Temple of *Minerva*, which being once filled with Oil, burnt a whole Year, without having any other Oil put in it, which Wonder he ascribes to the Quality of the Wick. He likewise brings Instances from several Authors of his time, or a little ancients than he, of *Scardeonius*, of *John Baptista Porta*, and of several others, that speak of these perpetual Lamps found in Sepulchres. On these Testimonies *Licetus* endeavours to demonstrate the Possibility of such Lamps.

II. It is true, that one sole Instance, if it was well supported, would be sufficient to prove the Possibility of the Thing, tho' even all the Philosophers together should persist in demonstrating the Impossibility of finding either an Oil that would not be consumed in burning, or a Wick that would burn perpetually without Oil and without Nourishment. But several of the most ingenious Authors have denied all these Instances that are alledged of these later Times. Some even maintain, that the first that is alledged as the most authentick, is false in almost all its Circumstances; they say, that there never was any Monument found with this Inscription, *Tulliolæ filiae meæ*; that this Inscription, had it been really found, especially in such a Pontificate, as that of *Paul* the third, under which there were then several very curious Antiquaries at *Rome*; that this Inscription, I say, would not have been lost immediately, and would have been still to be met with in some Cabinet.

This History of the Body of a young Woman found without any Corruption near *Rome*, is the same that we have related before on the Credit of a Contemporary Author, named *Stephen de Infestura*, who says, that this Body was found in the Month of *March*, in the Year 1485. *Alexander ab Alexandro*, who was also at *Rome* when this Body was dug up, agrees with this *Stephen de Infestura*, and informs us who it was that without any Foundation spread the Report of this being the Body of *Tulliola*, *Cicero's* Daughter; these are his Words:

‘ I remember, that when I was at *Rome*, there was found in the *Appian* Way, which is full of Sepulchres, the Body of a young Woman, that was taken out of certain Gardens and old Edifices, where it had been interred several Years ago; the Face, the Hair, the Eyes and Nostrils, and all the Features were entire, and without Corruption, there might nevertheless be observed some Relicks of Balm and other Aromatics, which had been used for embalming her. One would have thought, at sight of her, that she had been lately buried, and there was not any Inscription that might shew her Name. Nevertheless, *Pomponius*, a learned Man for that Age, judged that it was the Body of *Tulliola*, *Cicero's* Daughter, of whose Death he speaks in his Epistles to *Servius Sulpitius*, or of *Priscilla*, Wife of *Abascantius*, whom *Statius* speaks of. I do not know on what Grounds he could affirm it, there not being any Inscription for to prove it.

This is the History of *Tulliola's* pretended Tomb, called hers without any ground, since there was not any Inscription on it: Besides, what Likelihood is there that

Cicero should embalm his Daughter after the *Egyptian* manner, and put her thus in a Tomb by her self, instead of burning her, according to the *Roman* Custom, and especially of those of the Senatorian Order? This is the Example brought by *Licetus*, and so altered, as not to be any longer known, according to the Truth of the Fact; and, which is more, not one of those who were at *Rome* in the time of this Body's being dug up, has said that there was any Lamp; and nevertheless 'tis the first Instance that is brought for perpetual Lamps, which is but a bad Omen for the rest.

III. All the other Instances are only founded upon Hear-says, on the Report of poor People and Labourers, who having seen some Smoke arise out of these Monuments when opened and exposed to the Air, (which is very possible) and finding afterwards a Lamp, have fancied that it went out, and that from thence proceeded the Smoke. There must be other Witnesses than Labourers, for establishing a thing so incredible as this is. As to Instances related by the Ancients of such Lamps, which burned continually without Oil being put in them; it may be answered, that the Ancients tell us so many other Things concerning their Deities, which are not only incredible, but also impossible, that in this respect their Authority is not sufficient for attesting such a Fact. *Pausanias*, when he speaks of the Lamp of a Temple of *Minerva*, which, after having Oil once put in it, lasted a whole Year without any other Supply, speaks only upon the Testimony of impostor Priests, who put Oil in it secretly. How many such Miracles are there related by the Ancients, which Men of Sense dispense with themselves from believing? Besides, were this true, this Example would not be sufficient for establishing the Belief of perpetual Lamps.

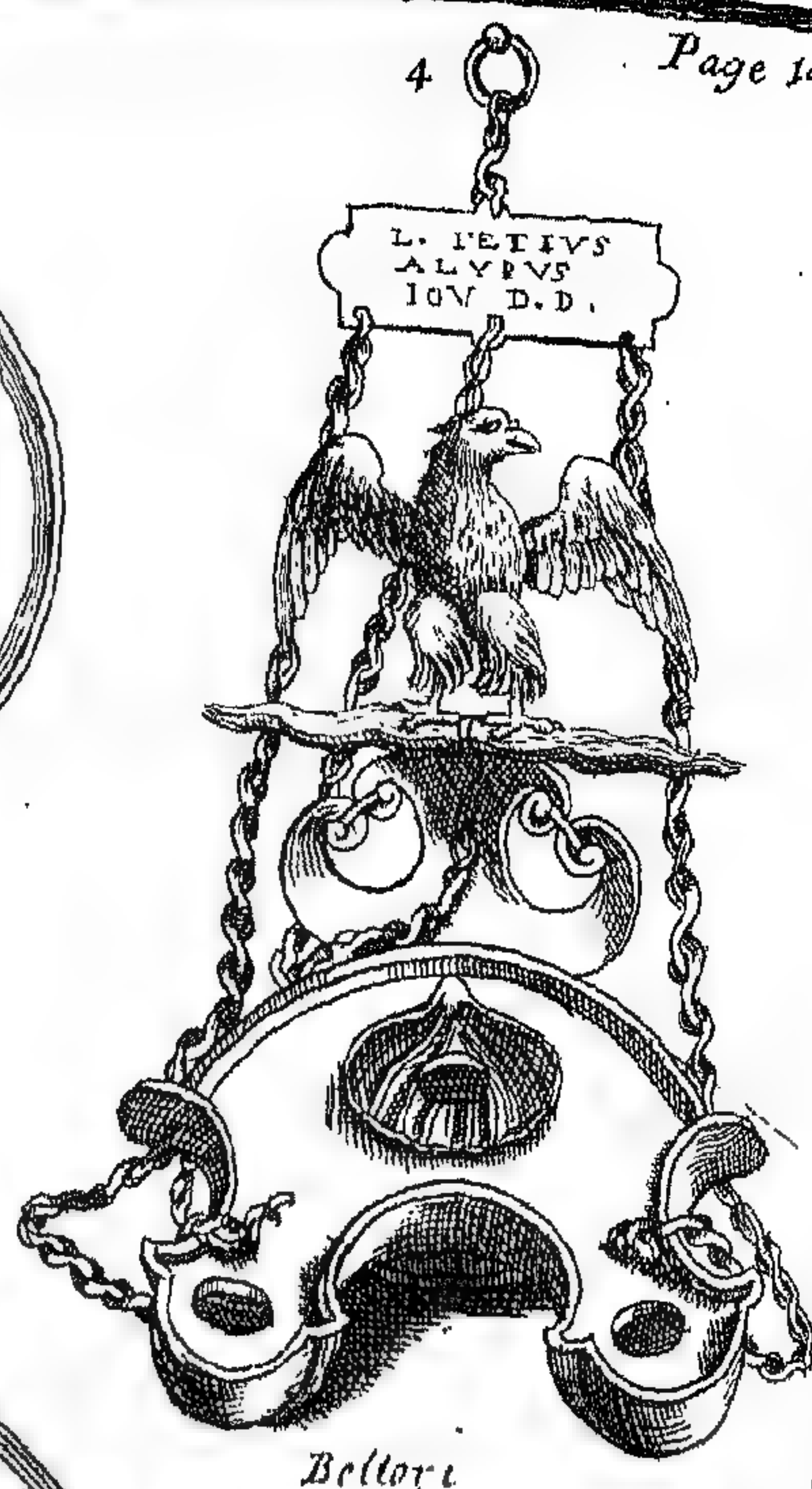
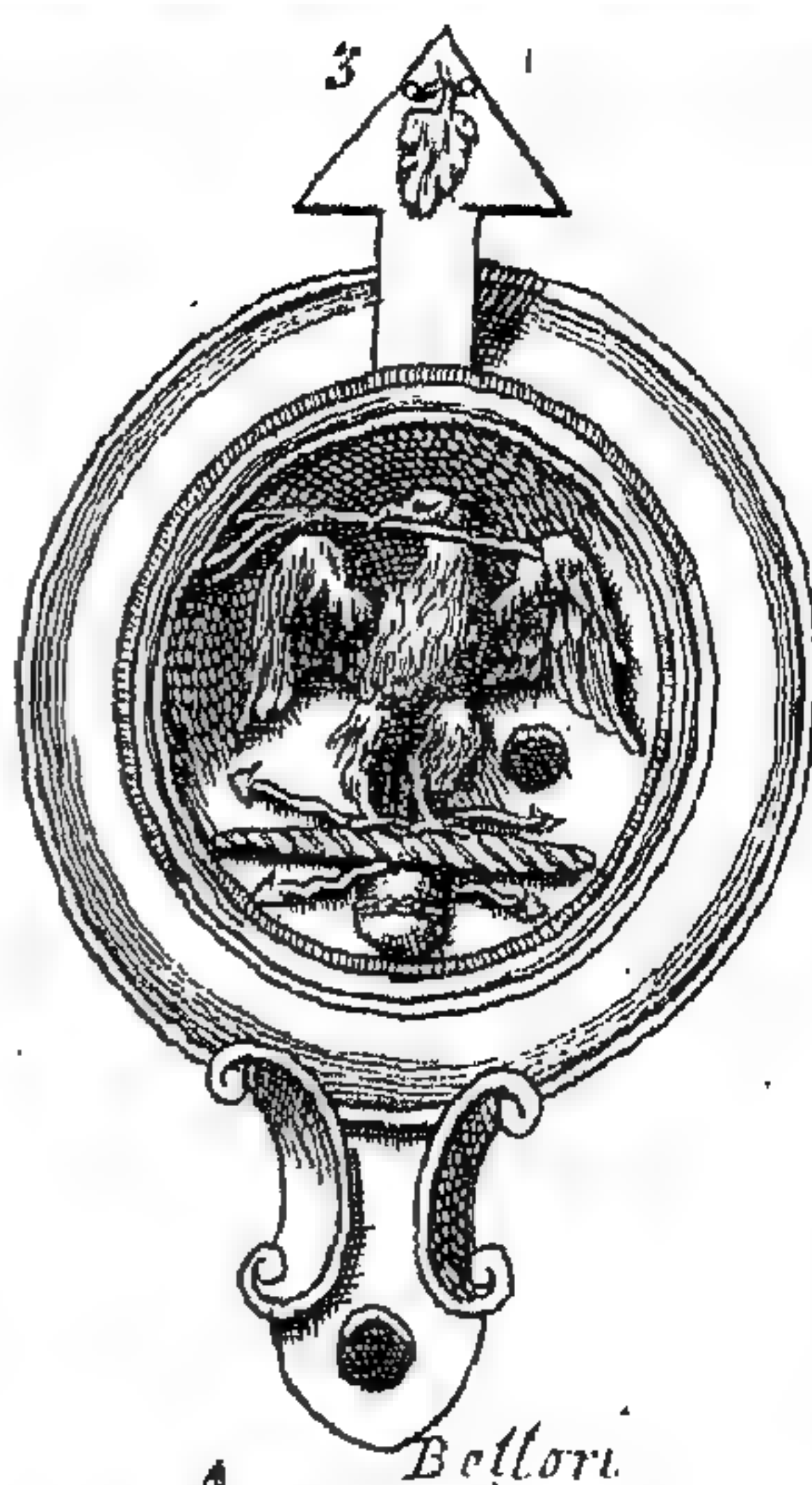
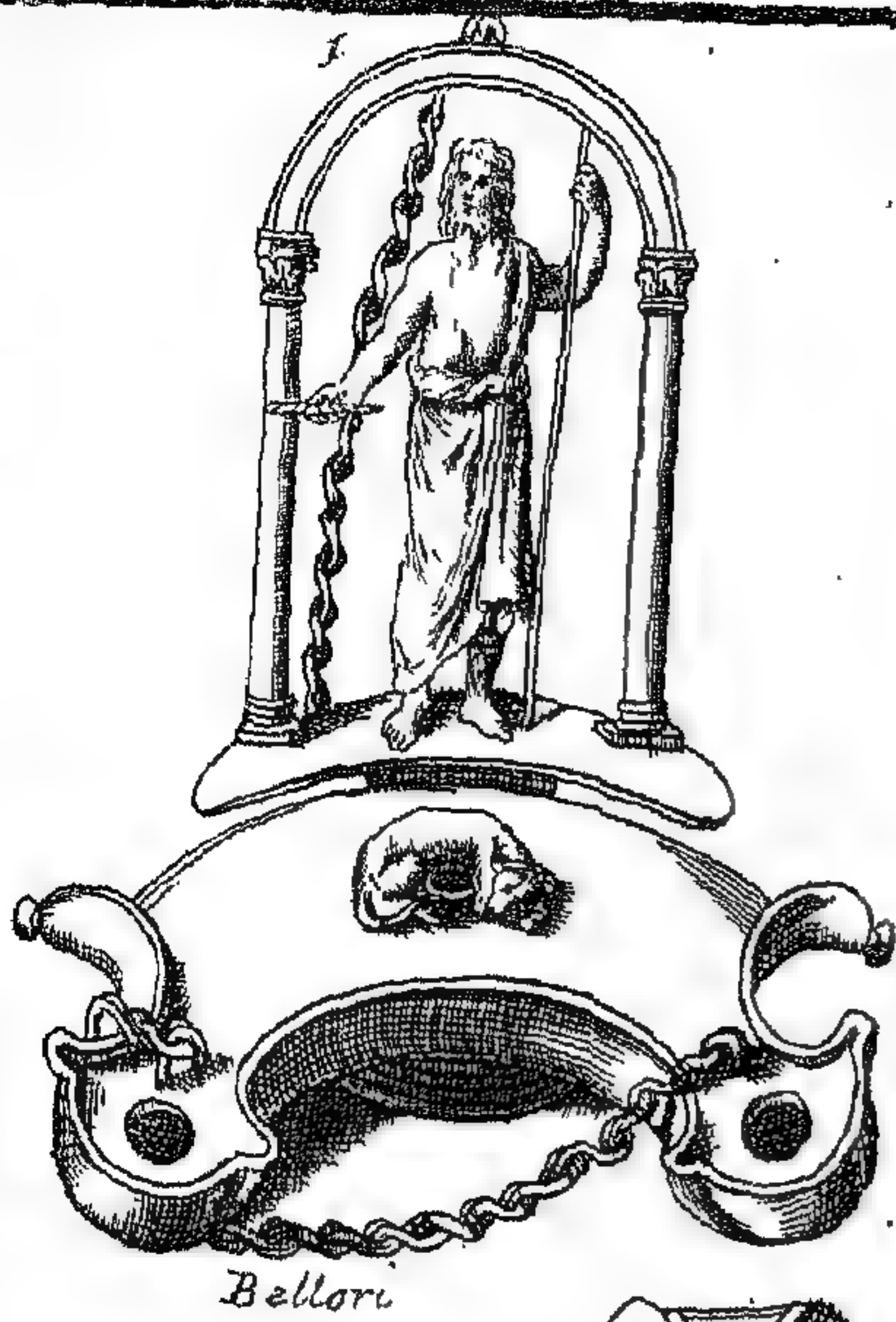
Plutarch says, that *Cleombrotus* the *Lacedemonian* went to visit the Temple of *Jupiter Hammon*, and saw a Lamp which the Priests affirmed to burn perpetually with the same Oil. He does not relate this as a thing done by human Art, but as a Prodigy, which being only attested by Priests who were interested in drawing a Croud to their Temple by this Miracle, does not deserve any Credit. Who should hinder them from putting Oil in it secretly? This is what we have to say of these perpetual Lamps; after which I believe that it will be universally agreed, that there must be other Proof besides these Stories for to persuade us of a thing so very incredible.

CHAP. IV.

I. *The Lamps of the Heathen Gods; of Cybele, II. Jupiter, III. And Serapis.*

I. **T**HE Lamps that we have hitherto described, are for the most part the Effect of mere Caprice; all those which follow relate either to Mythology, or Games, or Fights, or Funerals. We shall place them in the same Order that we have observed throughout the whole Work. Mythology comes first; the Lamps which represent it are far greater in number than all the rest: The Reader will not be displeased at seeing the Gods return again in their Order after different Manners; he will also meet with Images that are not to be seen in the first Part of this Work.

21 We begin with *Cybele*, whom we see in the first Lamp sitting on a Throne, with a Tower on her Head. She holds a *Tympanum* in one Hand, and a *Patera*



tera in the other, and has a Lion on each side of her; all these are common to *Cybele*. She that follows in the same Plate is a *Cybele* in form of *Vesta*²², or a *Vesta* in form of *Cybele*. *Vesta* was the Earth, and *Cybele* also was the Earth. The Tower upon the Head and the Lions belong to *Cybele*, and the Torch to *Vesta*. It may be also that it was intended to represent *Vesta* in the two Senses that she was taken in, both for the Earth, and for Fire. We saw *Vesta* in the first Volume with Battlements on her Head, which signifies *Cybele* and the Earth, and we have also often seen her with the Torch, her common Symbol: I say common, because sometimes she has not any of these Marks, and then it's difficult to distinguish her from *Juno*, except the Inscription does.

The Plate following begins with the Lamps of *Jupiter*. The first¹ which has a Chain to be hung by, was published by *Bellori* after *Licetus*: *Bellori* says that 'tis *Jupiter Custos*, or the Guardian, which is signified, says he, by the Dog sleeping at his Feet: This is probable enough. There is also another Reason added to this, which is, that *Jupiter* standing, holding the Thunderbolt in one Hand, and a Spear with the other, just as he is described here, is sometimes met with on Medals with the Inscription *Jupiter Custos*. To this I add a third, which is, that he is herein a Gate, where he stands with his Thunderbolt and a Spear; this Gate is represented by two Columns and an Arch: All this befits the Guardian of the House. I much approve of *Bellori*'s Thought, who says, that this *Jupiter* is here in Quality of one of the *Lares* or *Penates*, which is farther shewed by the Dog who guards the House. The following Lamp², which has two Lights as this last, represents *Jupiter* upon an Eagle, in the same manner as we see the Emperors on Medals. What is to be remarked is, that *Jupiter* has this Thunderbolt here, and the Eagle holds another in his Talons. We have in the first Volume seen *Jupiter* holding a Thunderbolt in each Hand. In the following Lamp an Eagle upon a Globe holds the Thunderbolt in his Talons³, and a Palm in his Bill, which signifies *Jupiter* the Conqueror. The fourth Lamp⁴ is a Vow made to *Jupiter* by *Lucius Tetius Alpyus*. An Eagle holds the Thunderbolt in his two Talons. This Lamp was made to be hung up.

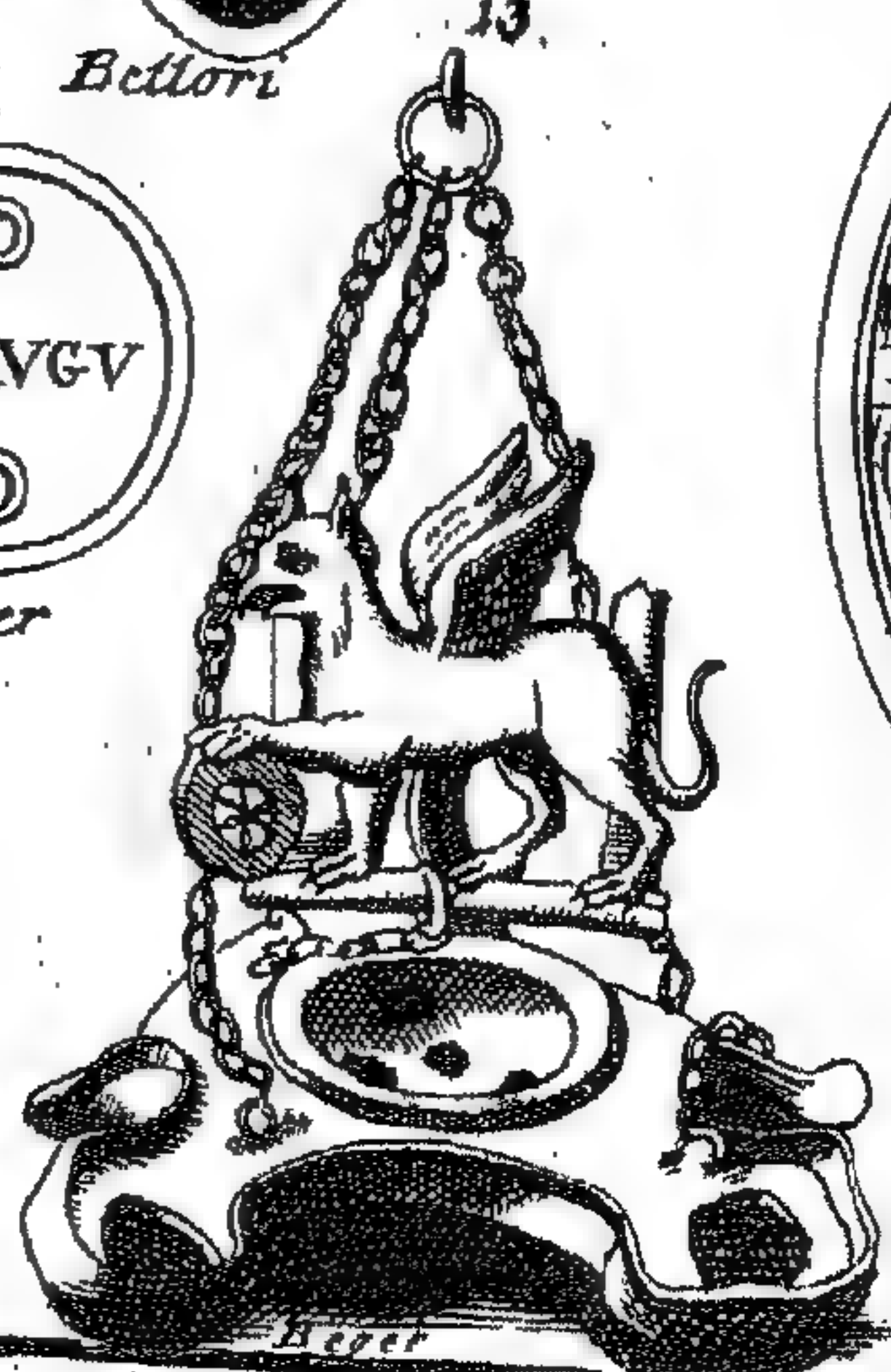
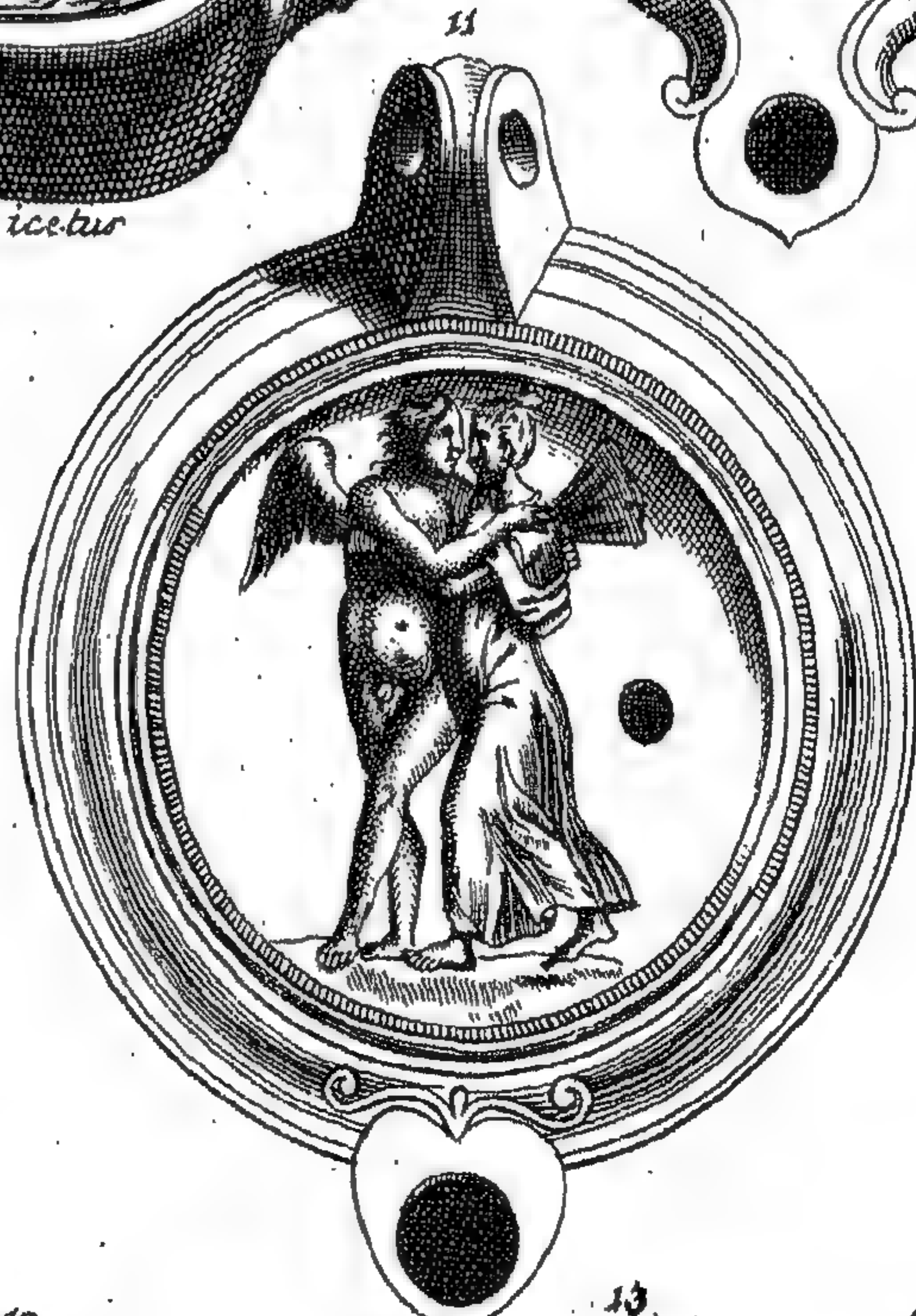
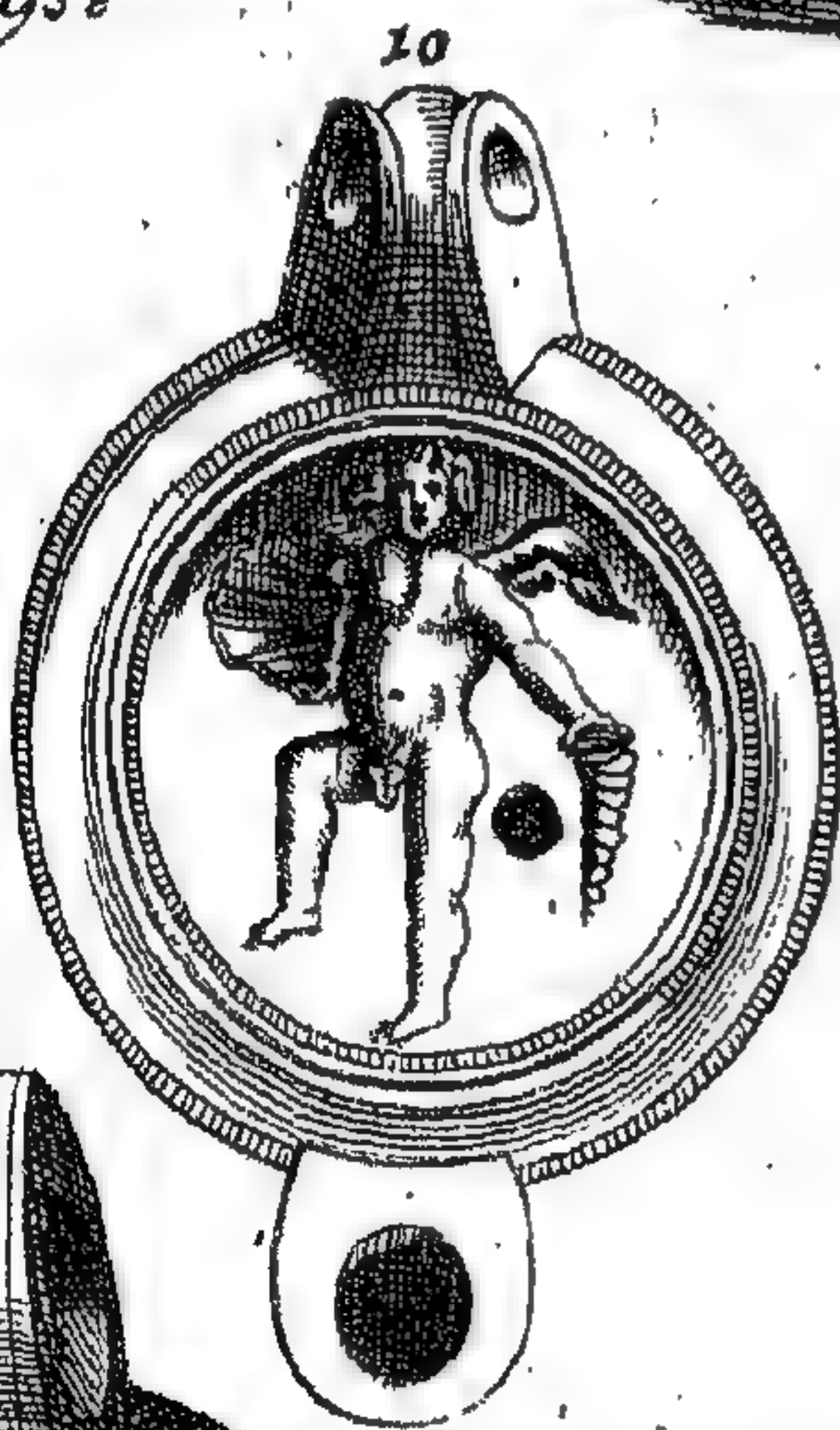
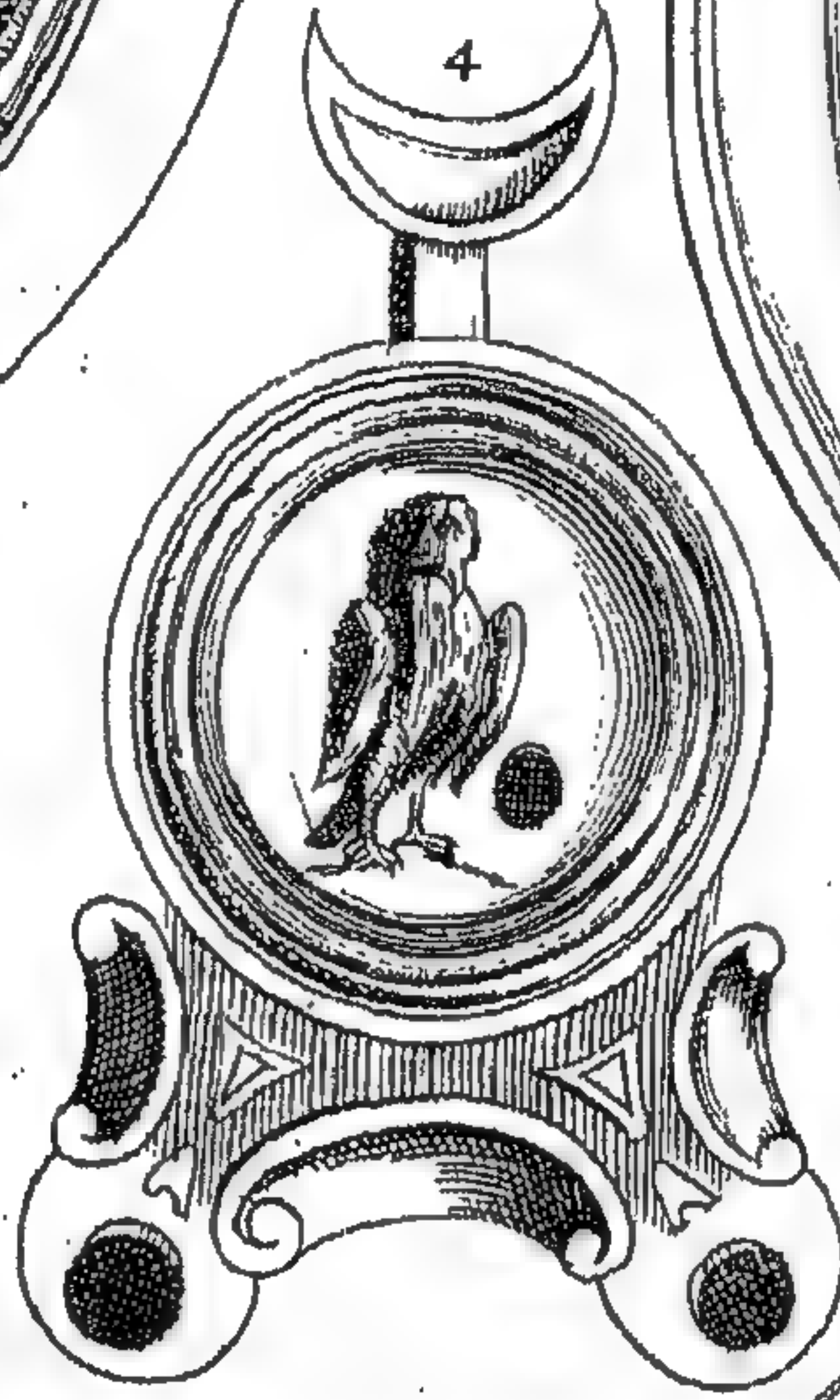
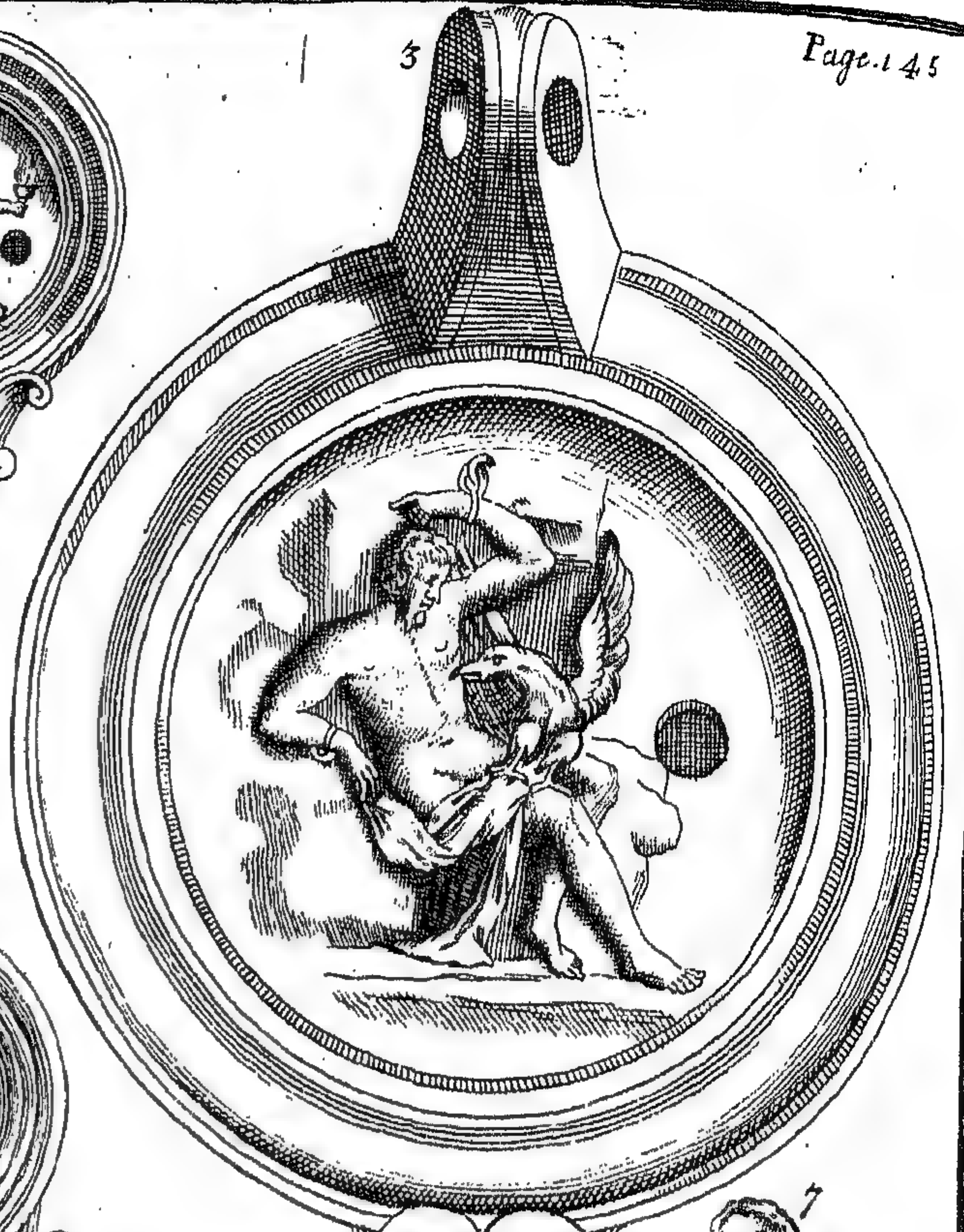
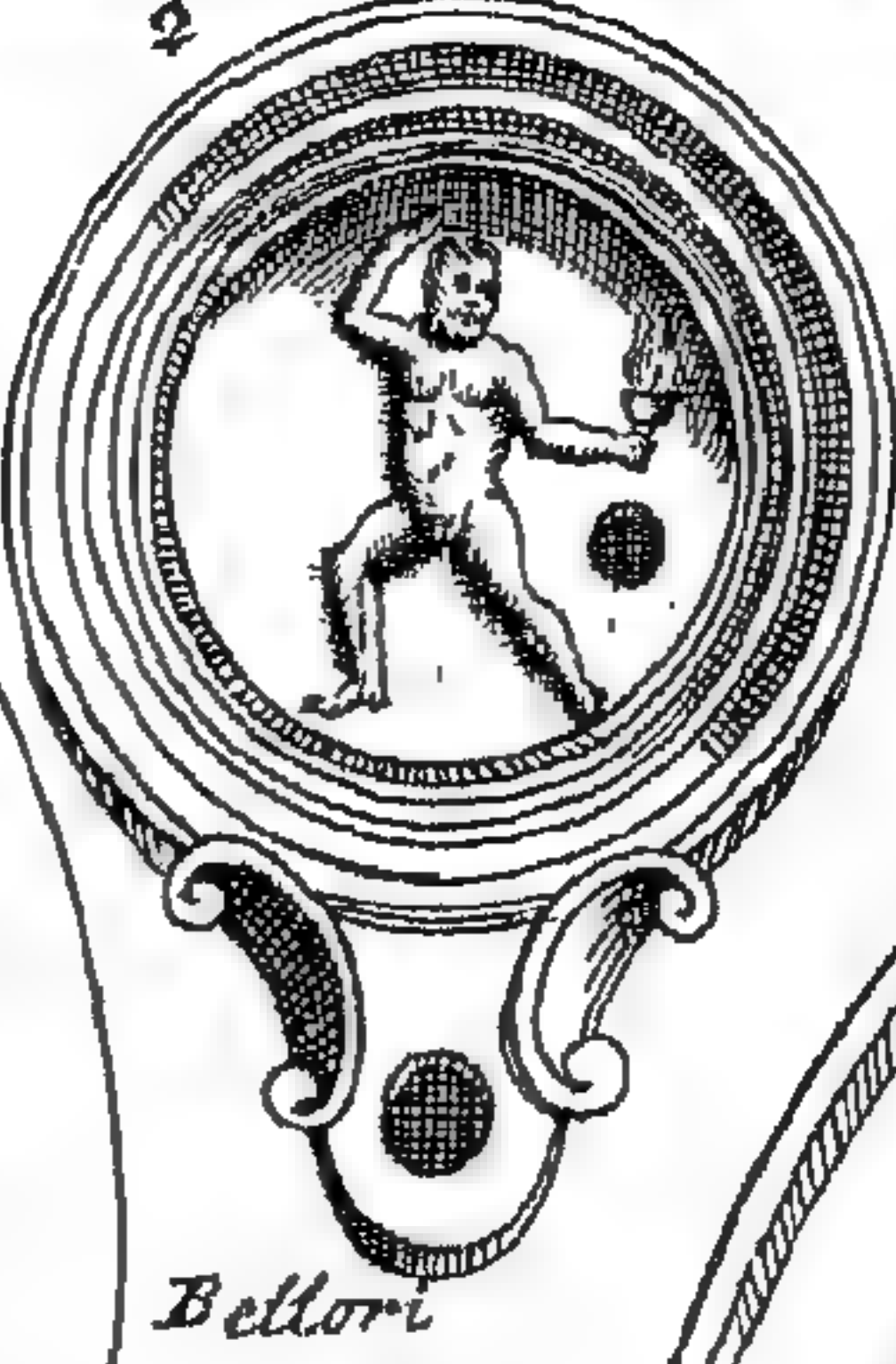
The following Lamps⁵ very much resemble the second, which we have just been explaining. The next shews *Jupiter* between *Juno* and *Minerva*⁶, as they were in the Temple of *Jupiter Capitolinus*: On the Subject of which *Bellori* cites this Passage of *Macrobius*: 'Those who search after the Truth of Things more carefully, say, that the *Penates* are those by whom we breathe freely, and those by whom we have the Body, Soul, and Reason; that is to say, *Jupiter* the middle Region of the Air; *Juno*, the lower Region of the Air and the Earth; and *Minerva*, who is the upper Region of the Air. The Reason they give of it is, That *Tarquin*, Son of *Demaratus* the *Corinthian*, instructed in the Mysteries and the Religion of the *Samothracians*, placed these three Deities in the same Temple.' It was the Temple of *Jupiter Capitolinus*. *Jupiter* and *Minerva* have a Spear in their Hand; *Juno* holds a *Cornucopia* and a great Festoon upon her Bosom. *Juno* is here the Earth, which produces Flowers and Fruits, rendered fruitful by the Influence of *Jupiter*, called by *Virgil*, *fecundis imbribus æther*. *Jupiter* has the Thunderbolt under his Arm, and the Eagle at his side, and *Minerva* has an Owl spreading its Wings upon her Helmet. The Lamp following⁷, which is much fuller of Symbols, represents Nature. *Jupiter*, *Juno* and *Minerva* are sitting in like manner on the top of the Image: *Jupiter* holds a Sceptre, *Juno* a Sceptre and a *Patera*; *Minerva* a Spear. On the right and left are two Winds which blow in a Shell, like those we have placed in the Plate of Winds in the first Volume. Beneath these Figures is seen the Sun in his Carr with four Horses; being a young Man wearing a radiated Crown. Before the Sun is the Moon on

PLATE
XXXIX.

on her Car with two Horses as usual; she has the Dress of *Diana Luna*, such as is seen on the *Diana's* in the first Volume. The bottom of the Image is taken up by a bearded Man sitting, supported by an Urn inverted, such as Rivers are described by: This Figure probably signifies the Ocean.

- 8 III. The Lamp of *Serapis*, which has five Lights⁸, is of Alabaster, says *Beger*, who explains the five Lights in this manner: 'In a Medal of *Antoninus*, says he, ' *Serapis* has not only his proper Symbol, but also Rays, Rams Horns, a Trident and a Serpent, signifying that he is *Serapis*, the Sun, *Jupiter Hammon*, ' *Neptune* and *Esculapius*: These five Deities are signified by the five Pipes and ' five Lights.' This Explanation seems a little forced here, where there is not to be seen any Symbol of these Deities. The five Pipes might have only been put there by Accident, and without relating to the God *Serapis*. In the following
9 Lamp⁹ *Serapis* is sitting between *Castor* and *Pollux*: *Serapis* is perhaps taken there for *Pluto*, as he certainly is in several Images: *Castor* and *Pollux* are by his sides, because both of them alternately were six Months in Heaven, and six Months with the Dead, and in *Pluto's* Empire. On one of the Sides of *Serapis*
10 is to be seen a winged Sphinx. The following Lamp hath also a Bust of *Serapis*, and at the bottom a naked Man holding a Cloak with a Lion at his Feet¹⁰.
11 Here we have *Serapis* with Rays¹¹, he is doubtless taken here for the Sun, as he is found to be in other Images. In the following Image *Serapis* with his *Calathus* is represented sitting, holding a great Sceptre, and having *Cerberus* the three-
12 headed Dog at his side¹². We have already seen *Serapis* represented like *Pluto* after this manner: For as we have said in the second Volume, *Serapis* was ta-
13 ken commonly for *Pluto*. The Monster with three Heads¹³, which is in this Plate, has been taken by some for *Cerberus*: *Bellori* is against this Opinion, and cites this Passage of *Macrobius* to confute it.

'That City of *Egypt* which glories in having *Alexander* the *Macedonian* for her Founder, has an unbounded Veneration for *Isis* and *Serapis*; tho' she affirms that it is the Sun whom she adores under the Name of *Serapis*, whether they put the *Calathus* on his Head, or whether the Figure of the three-headed Animal is placed near him. The Head, which is in the middle, and the greatest of all, is that of a Lion, on the right of which is the Head of a Dog, and on the left, that of a ravenous Wolf. A Dragon ties these Heads with the Windings of his Body, so that his Head returns to the right side of the God, who soothes and caresses this Monster. The Lion's Head signifies the present time, because its Condition between the passed and the future is best, and that which affects the most sensibly: The Wolf's Head signifies the past, which is snatched and taken away from us, leaving only the Memory of that which has been, and is no more: The Dog, by caressing, represents the future, that always flatters us with good Hopes, though they are uncertain.' We see here two Serpents that tie the Monster, whereas *Macrobius* speaks only of one Dragon. But whatever *Bellori* may say, I think it very probable that this three-headed Monster represents *Cerberus* to us: For as it is certain that *Serapis* was taken very commonly for *Pluto*, and that the three-headed Dog is not unfrequently found painted with him, we have Reason to believe, that the Animal which is described above with *Serapis*, and has a Wolf's Head, is the Dog *Cerberus*: If that be *Cerberus*, which I believe no Body will deny, this must be thought so too. The Heads of the Lion and of the Wolf ought not to be any Objection, for the Monster *Cerberus* is described so differently by Authors, that being accustomed to these Varieties, we are not to be surpris'd at seeing *Cerberus* done after several ways. *Macrobius*, who has given us this fine Allegory on the three Heads, does not deny



deny this being the Dog *Cerberus*. The Lamp which represents *Serapis* with *Castor* and *Pollux*¹⁴ is so like to one of the foregoing, that there is only Difference enough to make it appear that it is not entirely the same.

C H A P. V.

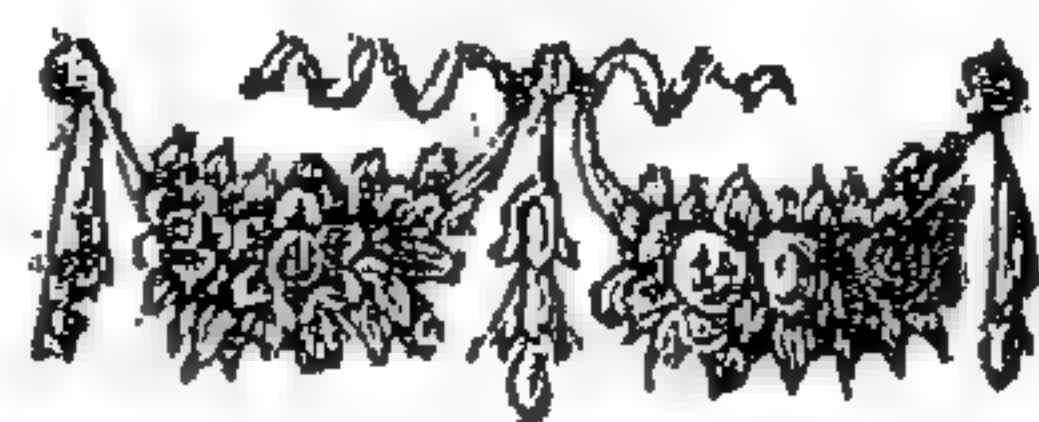
I. Prometheus's Lamps. II. Those of Neptune. The Explanation of a Passage in Cassiodorus, to prove there were perpetual Lamps, rejected. III. Lamps of the Nereids and Tritons.

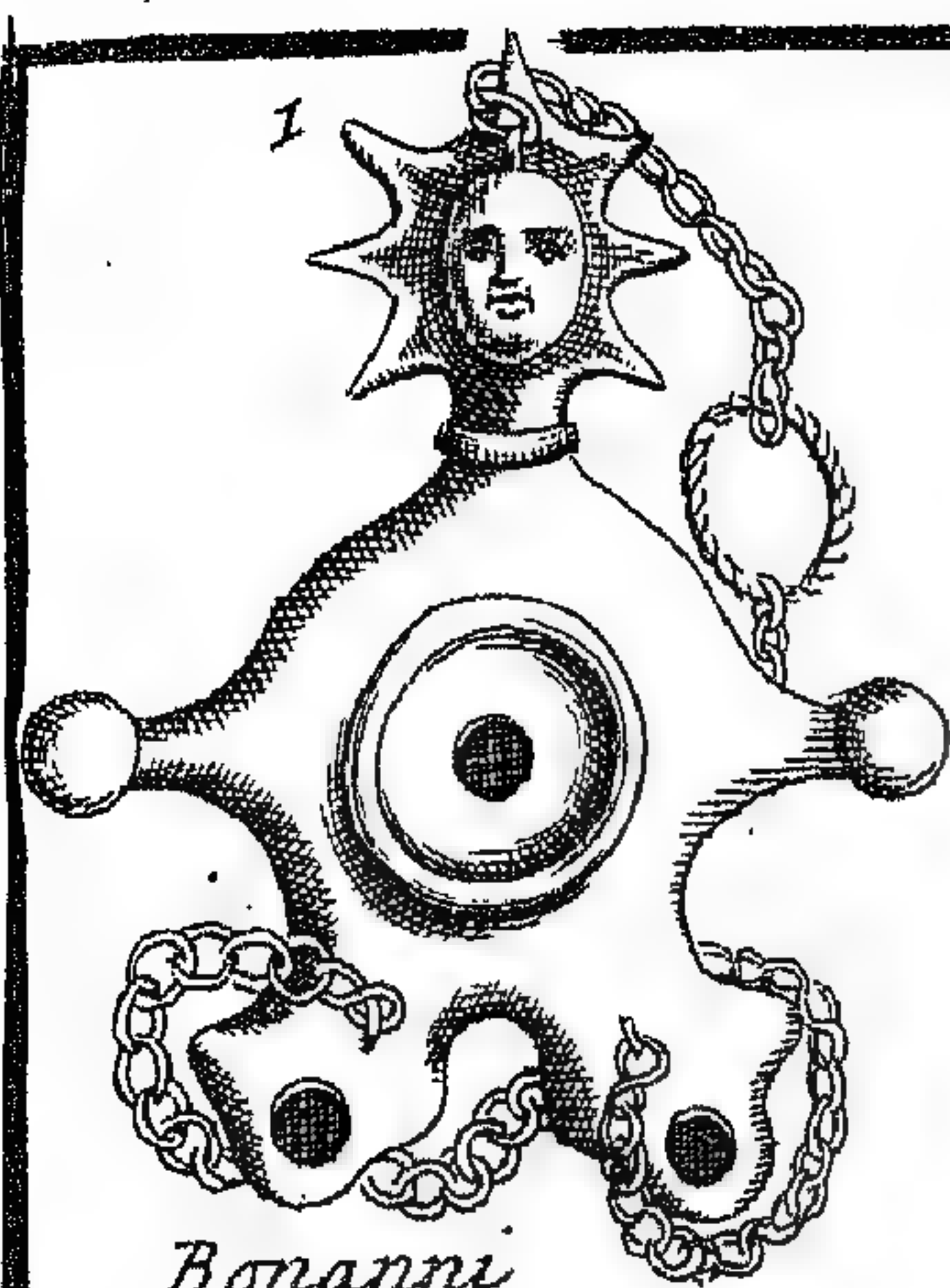
I. THE first Lamp of the following Plate shews us *Prometheus* forming a PLATE XL.
 Man; we have already seen some Images of this first Formation of Man; this here is very fine; *Minerva* assists at it, it being she who, according to the Fable, animated this Body form'd by *Prometheus*: We have already spoken sufficiently of it elsewhere, and we proceed to another Lamp wherein *Prometheus* fetches from Heaven the Fire which he had just stoln². He holds in one Hand the celestial Fire, and with the other points at Heaven, the Place, says *Belleri*, whence our Soul, which is a kind of celestial Flame, derived its Origin, and from whence it has an immortal Nature as the Stars, according to the Sentiments of *Protagoras*. The third Lamp³ represents *Prometheus* fasten'd by the two Arms to Mount *Caucasus*, and an Eagle gnawing his Liver. This Fable was seen before in other Images.

II. The following Lamp⁴ has two Lights, and represents an Eagle, which is *Jupiter's* Symbol. M. de la Chaussée, an able and judicious Antiquary, has given that which follows for a Lamp of *Neptune*, which has the Form of an Horse⁵, from the Breast of which goes a great Pipe and one Light. He thinks that it's one of those perpetual Lamps that never went out; and he relates, to prove the Possibility and Reality of it, first some Passages of profane Authors: But as to these Miracles related by profane Authors, there is no greater Credit given to them than to many other wonderful Things which they relate, as the History of the Court that was before the Temple of *Paphian Venus*, where it never rained; the Statues of the Goddesses exposed to open Air, upon which neither Rain nor Hail could fall; the Temples which Flies never entred, and the Altars where the Victims came of their own Accord to offer themselves to be sacrificed. M. de la Chaussée makes use also of a place of St. *Austin*, where, speaking of a Lamp of a Temple of *Venus* which burned perpetually without any Oil being ever put to it, he says that that was done by some natural Artifice, by putting the Stone *Asbestos* in it, or by magick Art. This Passage of St. *Austin*, which has been already refuted by *Octavio Ferrari*, cannot signify much, his Scope is, that we must not lightly deny the Miracles related by profane Authors, because they may be either natural, or performed by the Operation of the Devil. For to make it appear that St. *Austin* does not speak here with the utmost Accuracy, it suffices to say, that amongst these Wonders, this good Doctor puts that of the *Capadocian* Mares, who conceived by the Wind only. M. de la Chaussée also, without dwelling very much on this Passage of St. *Austin*, relates another from *Cassiodorus*, which indeed merits Consideration. 'He says then: We have also made 'Lamps for Use of the Night Vigils and Psalmody; these Lamps make a clear 'and lasting Flame, which have their Nourishment from themselves without being 'supplied afresh; they keep a great Light a long time; nor is there any Oil

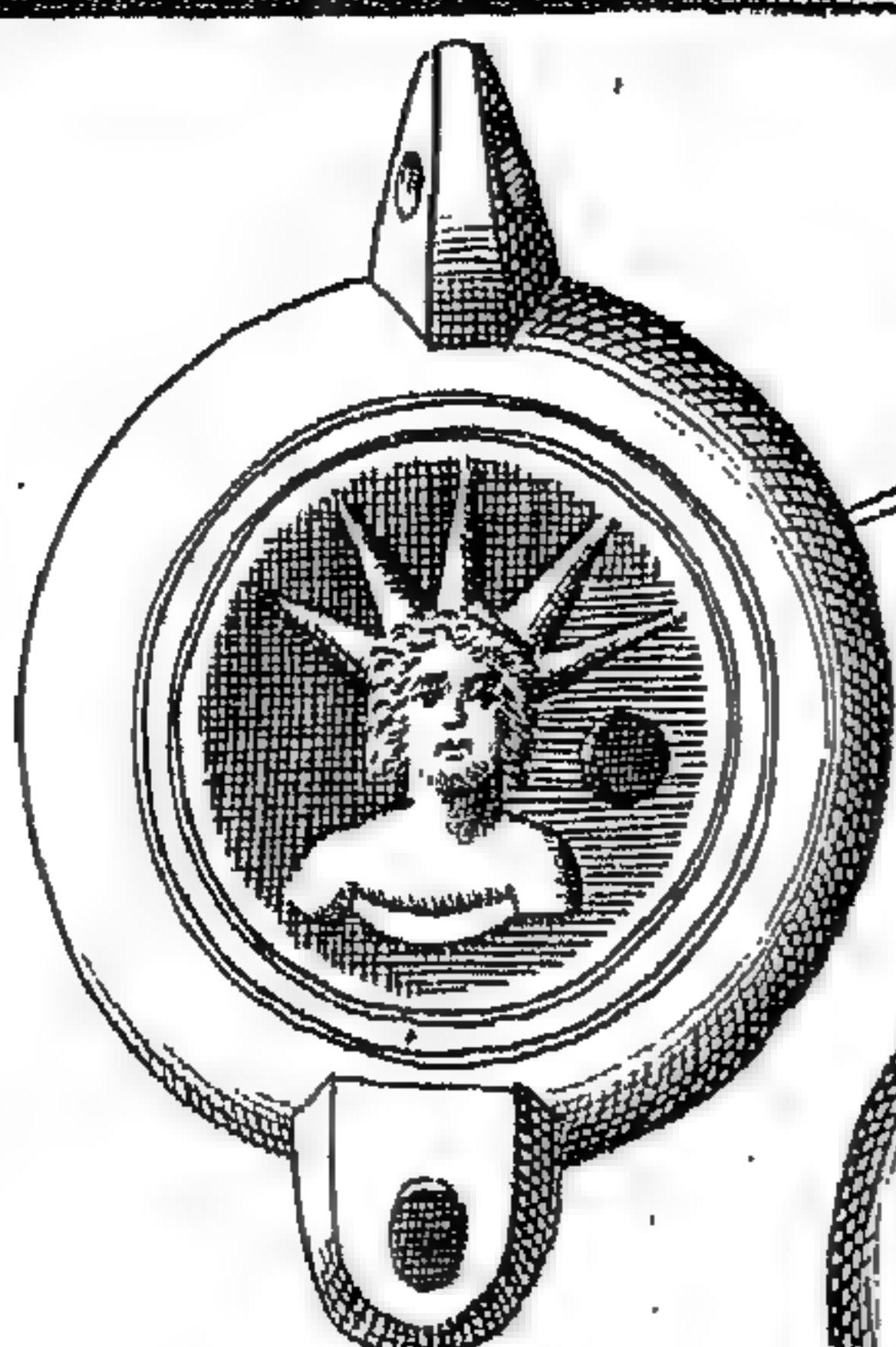
‘wanted in them, tho’ they burn with a strong Flame continually.’ M. *de la Chauffe* is not the only Person who thought that *Cassiodorus* speaks here of those perpetual Lamps; those who published the last Edition of his Works thought so too, as the marginal Note proves, which they have put in these Terms: *Cassiodorus had found out perpetual Lamps*. But if there is a little Attention given to this Passage, it will be found that the perpetual Lamps are not meant here. When he says we have made Lamps for the Night Vigils; these Lamps make a clear Flame, which endures, and finds its Nourishment in it self; he does not speak of perpetual Lamps, but those that were made after such a manner, that they could furnish Oil a long time, after the manner of our Lamps at present, wherein the Oil is placed in a great Vessel, from whence it falls into the Pipe below, so that they burn a long time without being supplied with Oil. *Cassiodorus* says plainly that he made Lamps for the Night-Vigils; must they be perpetual Lamps for that Reason? He declares himself that they were not perpetual, when he adds, without supplying them; they preserve a great Light a long time; when he says a long time, he makes it plain enough that it was not always, but as long a time as these Night-Vigils lasted, which they celebrated with a great Light, the Oil not failing in it, tho’ continually burned with a great Flame. It may perhaps be imagined that these last Words imply that this Oil was prepared by some Artifice; so that by means of this Preparation it lasted a longer time; I should more willingly believe, that all the Artifice consisted in the Fashion of the Lamp. If any one will nevertheless have it, that there was Artifice used in the Oil it self that *Cassiodorus* made use of, I shall not contradict it; but let the Artifice be either in the Lamp or in the Oil, these Lamps were certainly not perpetual, although they might last a long time, as *Cassiodorus* says.

- 6 III. The *Nereid* that is riding on a Sea-horse amidst the Waves ‘has nothing particular, which we have not already seen; there are abundance of the like ones in the first Volume, where the Marine Deities are represented in great number.
- 7 The *Nereid* that follows terminates in the double Tail of a Fish or Sea-monster, like a *Triton*, which we have seen in the first Volume among the Marine Deities, and like another which we shall see below. *Licetus* thought that it was a *Syren*, but he was mistaken: having demonstrated, as I think, as well by Passages of Authors as by ancient Monuments, that the *Syrens* were half Women
- 8 and half Birds. The other *Nereid*, which is of a human Form entire, is riding on a Sea-horse in the Waves. We have seen some *Nereids* which had an entire human Form, and others that terminated in Fishes.
- 9 The *Triton* which follows is blowing his Sea-trumpet; he terminates in two great Tails of a Fish; he is surrounded with Dolphins, and carries an Oar on his
- 10 Shoulder. Another Lamp represents a *Sea-Cupid*, holding a great Shell in one Hand, and one of those spiral Shells ending with a Point, and like a Trumpet, in
- 11 the other. The next Lamp represents *Cupid* and *Psyche* embracing one another: A Torch with the Flame of it turned towards the Earth is the Symbol of Death, as we have often said.





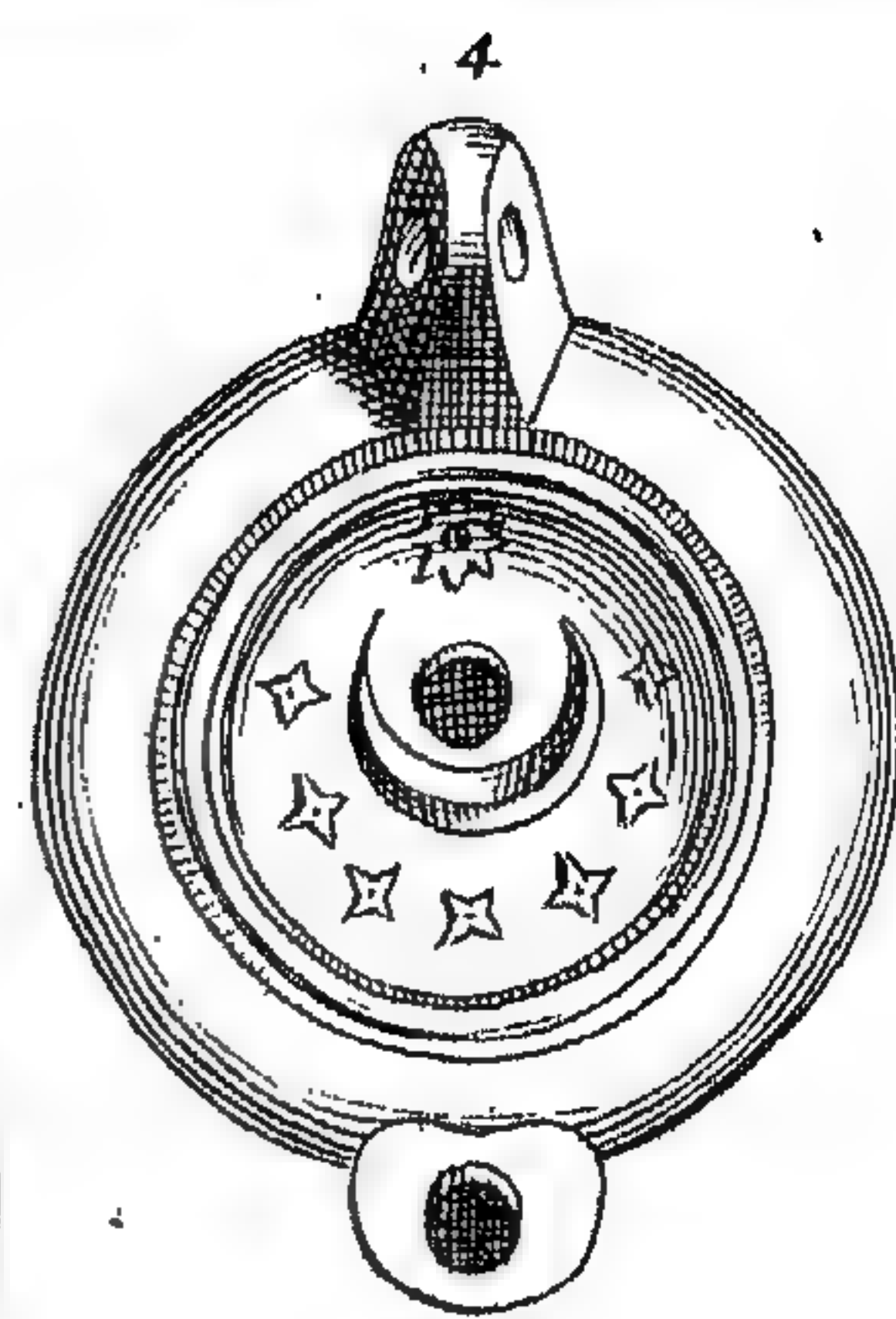
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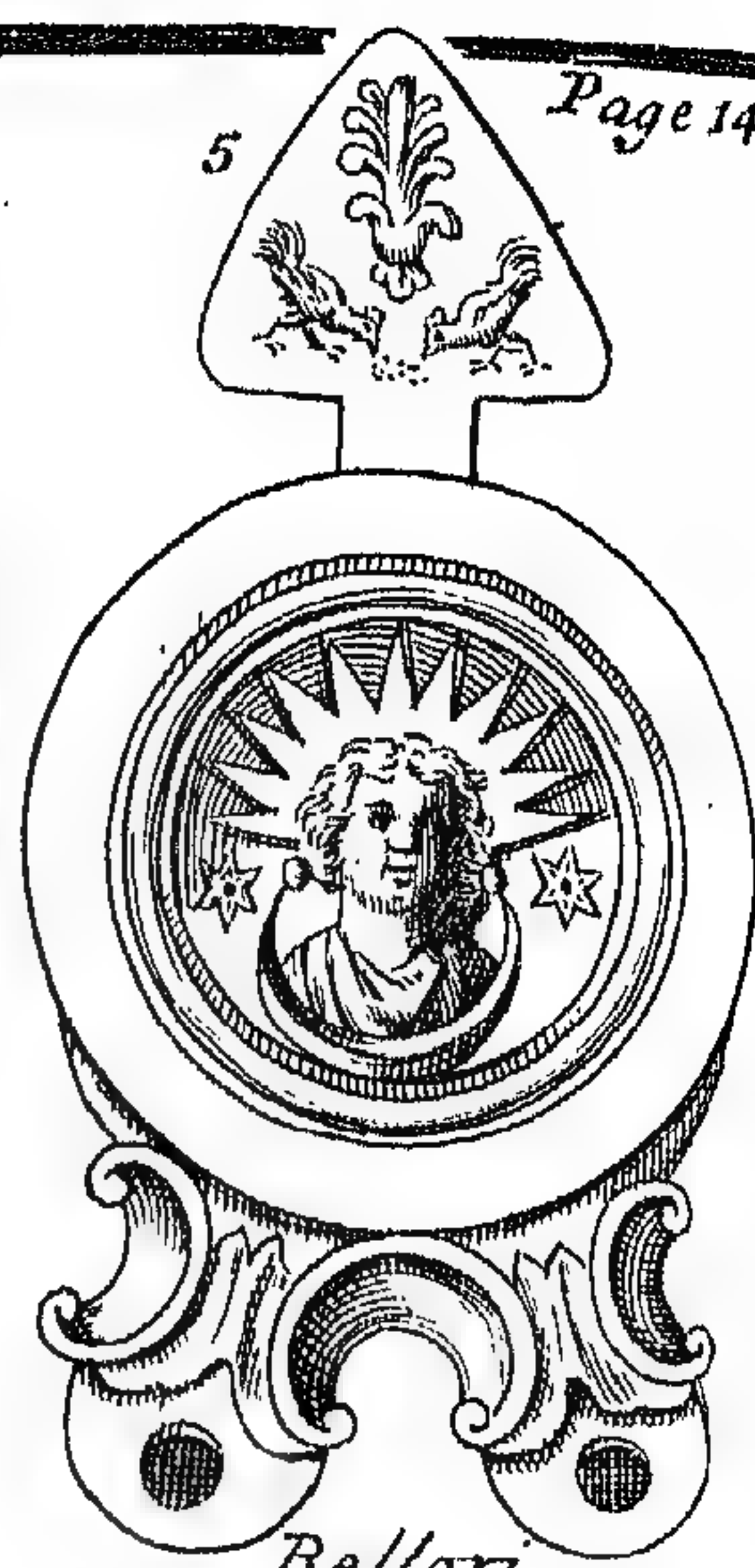
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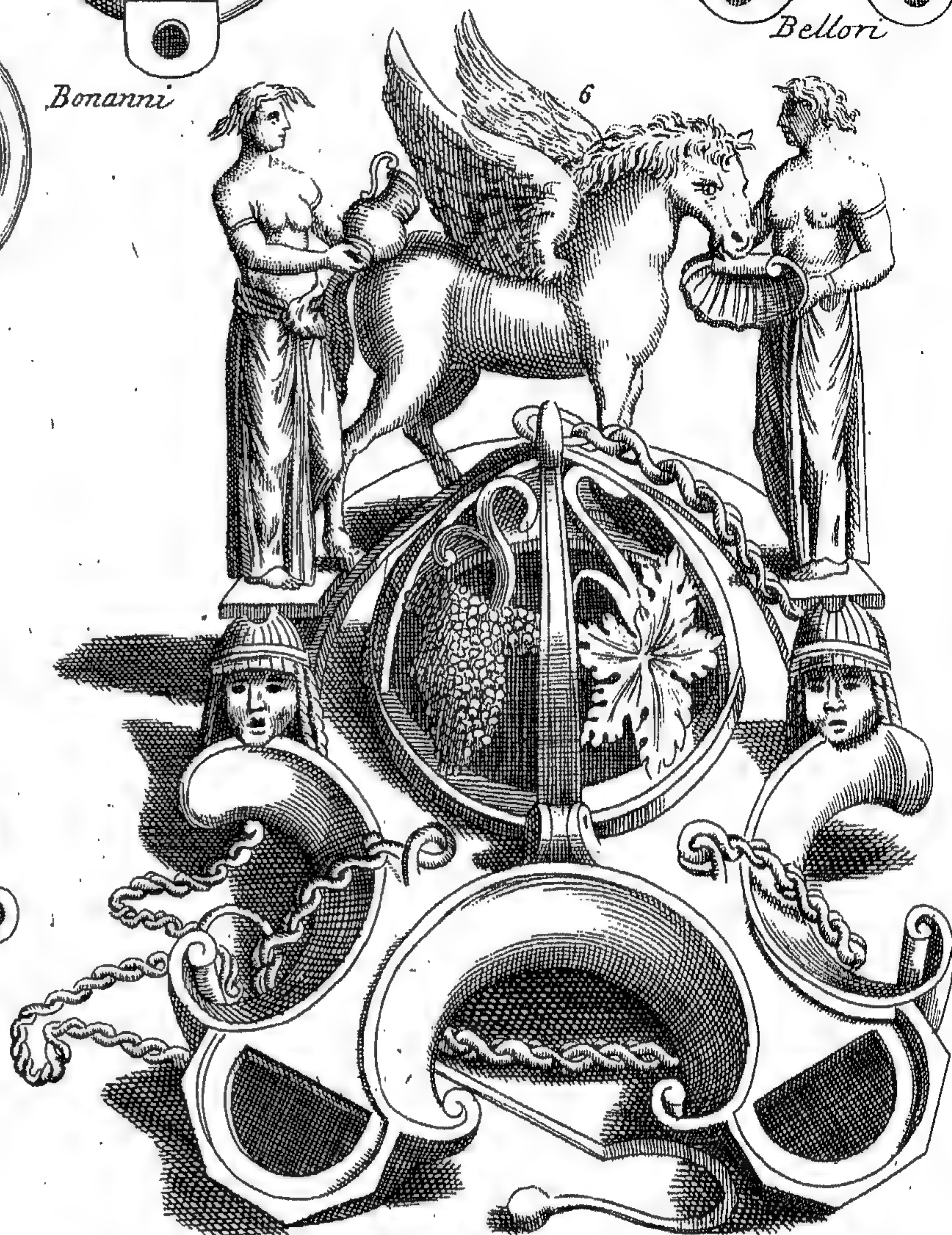
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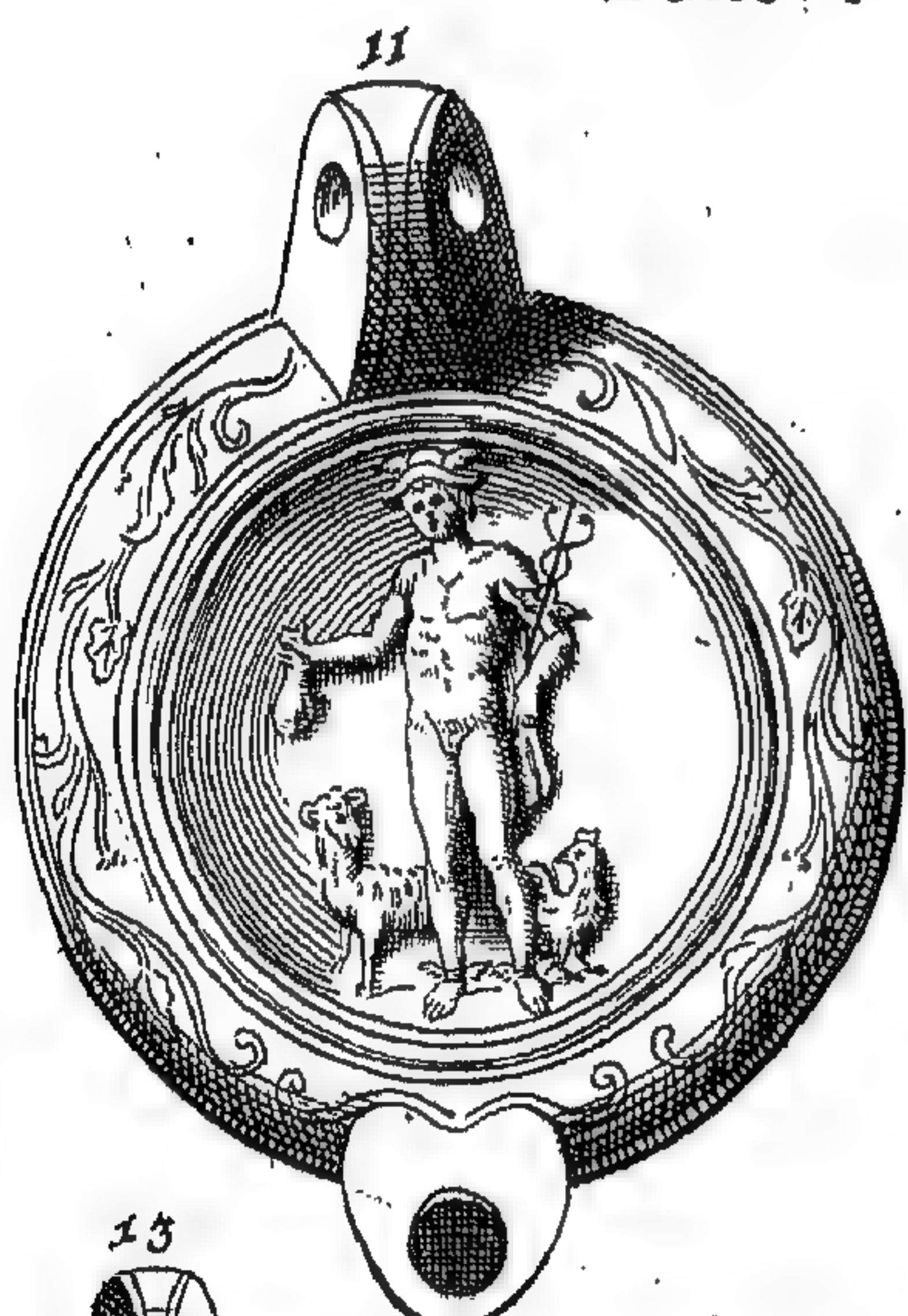
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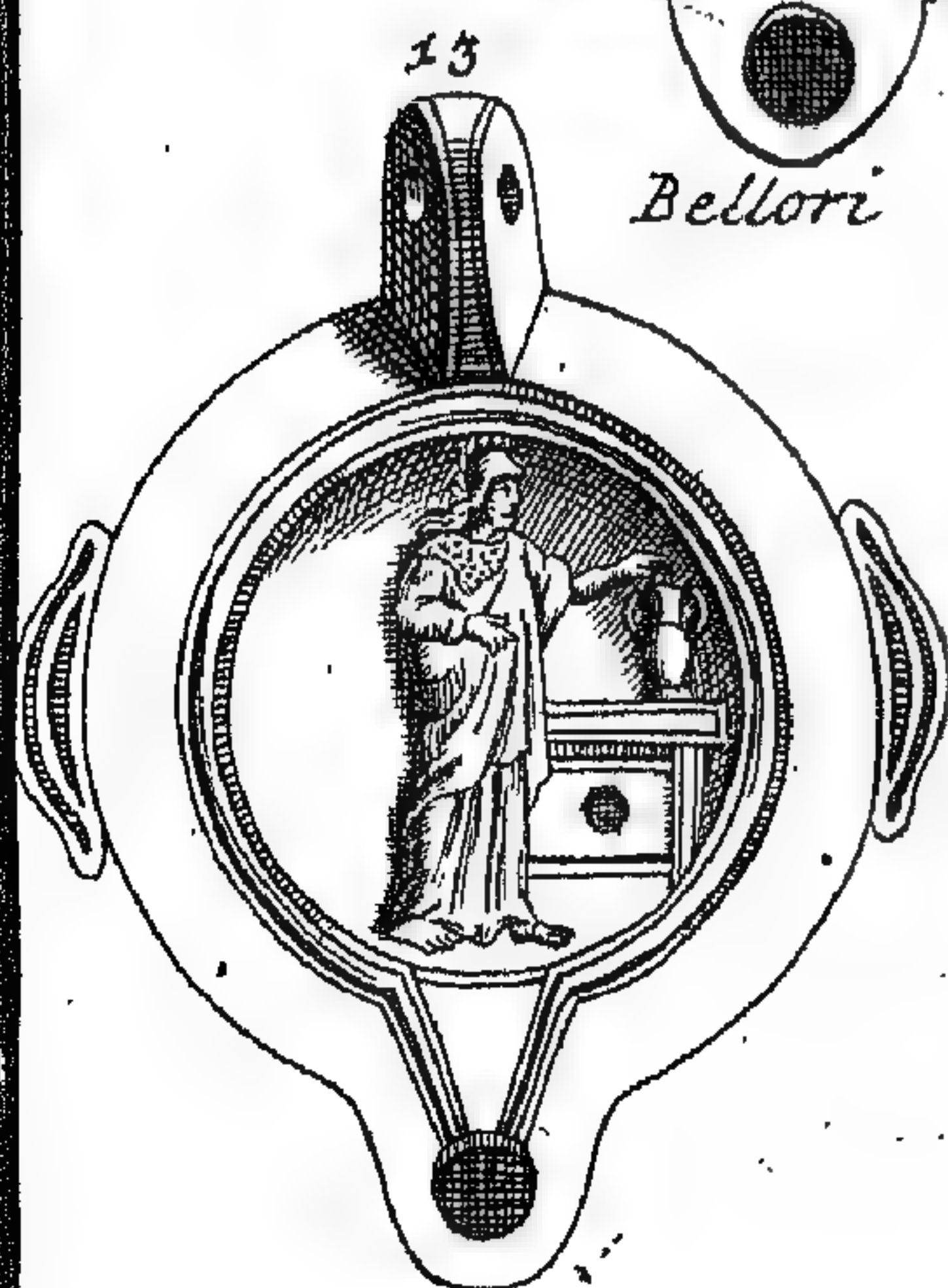
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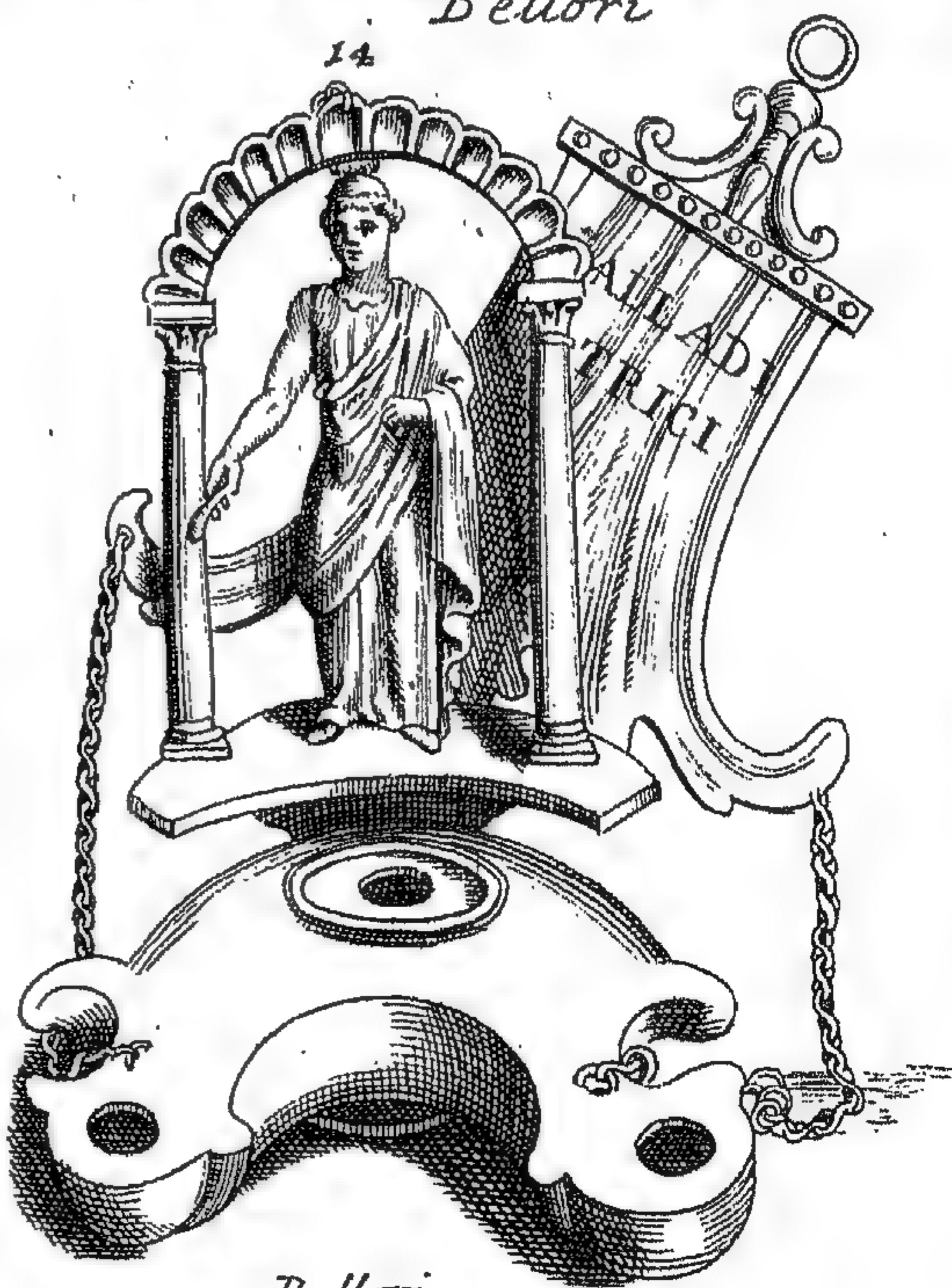
Bellori



Bellori



Bellori



Bellori



C H A P. VI.

I. *The Lamps of Apollo.* II. *Of the Sun.* III. *Of Pegasus.* IV. *Of Mercury.*
V. *Of Minerva and Diana.*

I. **T**HE following Lamp represents *Apollo* playing on his Harp, ¹² with a ¹² Griffin by him, which is one of his ordinary Symbols. The Lamp of the Griffin ¹³ was made to be hung up, as appears by the Chain and Ring. This ¹³ Griffin which is between two Columns holds one Foot upon a Wheel. The Wheel, says *M. de la Chauffe*, signifies the course of the Sun and the abundance of Fruits which he produces. The two Columns indicate the two Tropicks or the two Solstices, or in short the two Equinoxes; all which is full of Incertainty. Another ¹⁴ represents *Apollo* playing on his Lyre, the Inscription ¹⁵ which is on the ^{14, 15} Superficies of the bottom cannot be read. The next Lamp ¹⁶ shews the Busto's of ¹⁶ the Sun and Moon, between which is a Star; underneath the Sun is a Globe, and a burning Torch with the flame of it turned towards this Globe, signifying perhaps that the Sun enlightens the World just as the flame of the Torch enlightens this Globe.

II. The fine Lamp of the Sun ¹ publish'd by Father *Bonanni* was made for to ¹ PLATE be hung up, as appears by the Chain and Ring: It is of a Form entirely singular; ¹ *XLI.* besides the two Lights, it has two other Angles terminated by two Globes. The following Lamp ², which likewise represents the Sun, has on its under Superficies ² an Inscription which I understand nothing of. The next Lamp ³ has a Busto of ³ *Luna*, or of *Diana Luna*.

The following Lamp ⁴ shews the Sun, the Moon and the seven Planets. A- ⁴ bundance of fine things might be said thereupon; but the Question is why he who made, or commanded this Lamp to be made, has caused the Sun and Moon and Planets to be put here? which is what's very difficult to guess at. The Lamp following ⁵ represents likewise the Sun and Moon and two Stars, and on the top ⁵ two Cocks a fighting.

III. In the following Image is seen a fine Lamp of the Horse *Pegasus* ⁶ that ⁶ stands between two Nymphs, one of whom gives him Drink in a great Shell, and the other pours Water on him to wash him. These two Nymphs are two Muses, and indeed each of them has a Mask at their Feet as *Enterpe* and *Thalia* have. In the middle of the Lamp is a Vine Leaf with Grapes. There are two other Lamps which represent *Pegasus's* also ⁷, one of which ⁸ is led by a ^{7, 8} young Man, who has much ado to keep him in.

IV. The following Lamp with four Lights ⁹ represents first of all *Jupiter* or ⁹ *Jupiter Serapis* in a Crescent, and below in the middle of the Circle a *Pegasus* as before. The next Lamp shews a Head of *Mercury* ¹⁰ with a *Caduceus* on ¹⁰ one side and a Purse on the other. In the Lamp underneath there is a *Mercury* entire ¹¹ with most of his Symbols, the *Petasis*, *Caduceus*, the Purse, Wings on ¹¹ his Feet, the Ram and Cock.

V. The four following Lamps are all of the Goddess *Pallas* differently represented. The first ¹² shews her holding her Buckler with her left Hand, and lifting ¹² up her right for to throw her Spear. She menaces, says *Bellori*, in allusion to her name of *Minerva*, being so called *a minando*, from her threatening.

She lifts up her Spear, and shews you its point, says *Martianus Capella*. The following *Minerva* ¹³ lays her Hand on a Pot with two Handles put upon a Ta- ¹³ ble: 'tis thought to be a Pot filled with Oyl, the invention of which, says *Dio-*
dorus

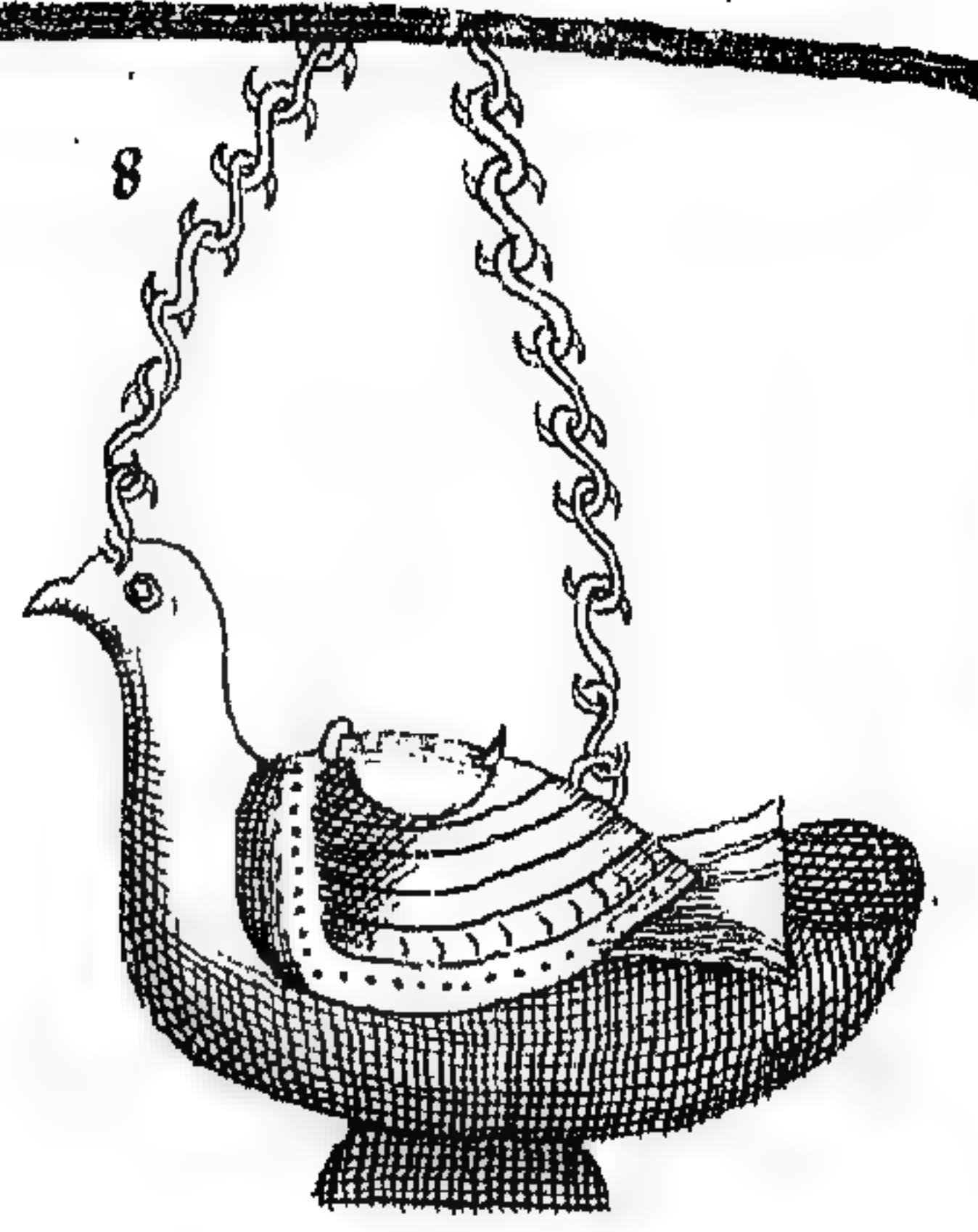
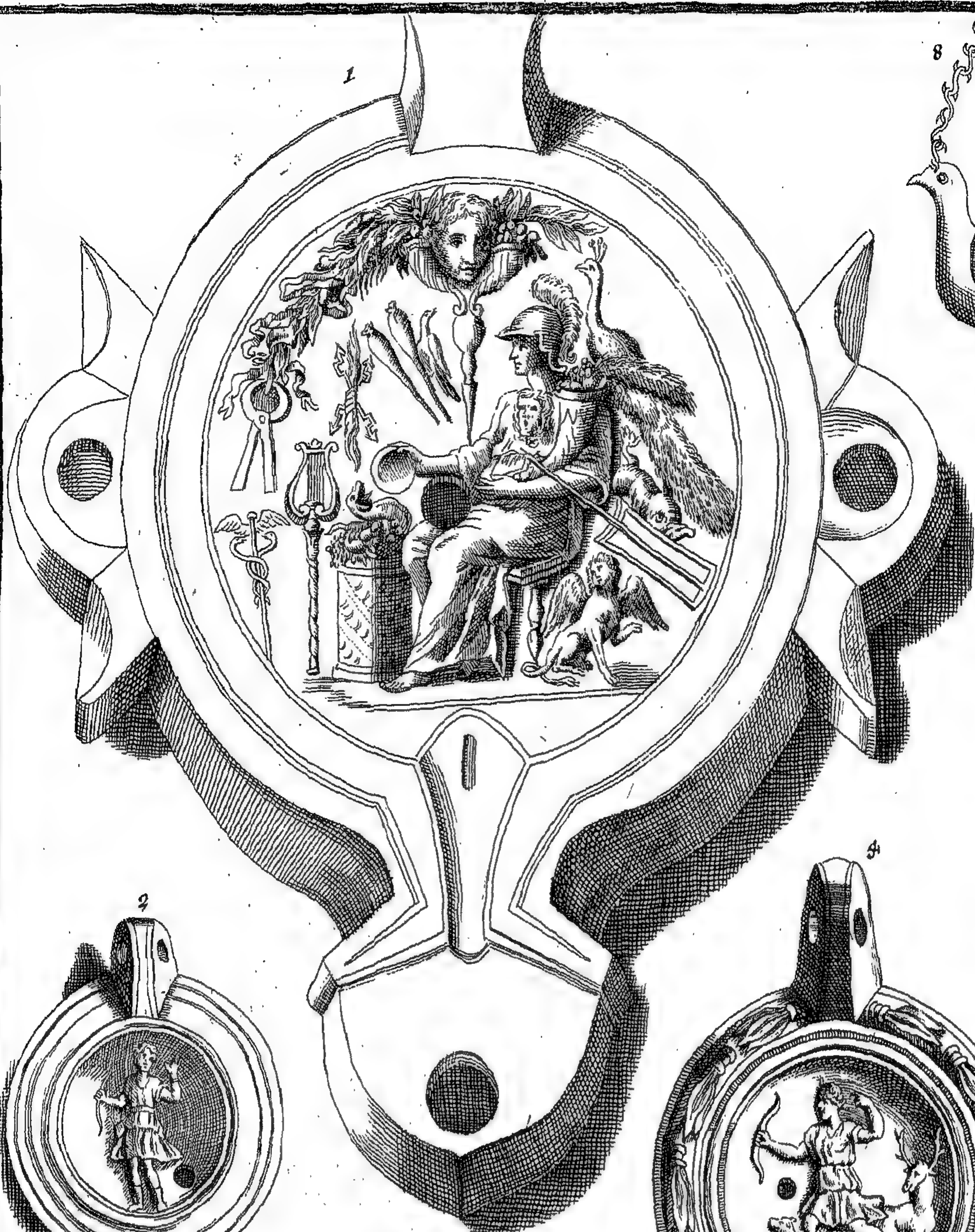
dorus Siculus is ascrib'd to her: The Olive Tree was in being before her, but was mixed with other Trees of the Forests and Copses, and there was not that use made of it which is at present. The great Lamp ¹⁴ has an Inscription, To *Pallas* the Conqueress; she may be called Conqueress for several reasons; because of her procuring Victory to those whom she protected, or because she had conquered *Neptune* in the Dispute which they had together about *Athens*, or because of the Victory over the Giants which she procured to *Jupiter* and the other Gods, or in short ¹⁵ because she vanquished *Mars* before *Troy*. The following Lamp ¹⁵ is different from the rest in its form. *Minerva* appears therein standing with her *Ægis* with *Medusa's* Head

PLATE XLII. The *Minerva* following is the most adorned with Symbols that has yet been seen. *Minerva* sitting ¹ sacrifices on an Altar heaped with Fruits, on which is a ¹ Serpent, the Symbol of *Æsculapius* and *Hygiea*; she holds with one Arm the *Cornucopia* and a Helm of a Ship, Symbols of Fortune. On her Back is *Juno's* Peacock, and behind her *Neptune's* Dolphin. Before her is *Jupiter's* Thunder, *Apollo's* Harp, *Mercury's* Caduceus, *Vulcan's* Tongs, and *Ceres's* Poppys; and if the Bird that's perched on one of the Poppys be a Pidgeon, 'tis *Venus's* Dove. ² The two following Lamps represent *Diana* the Huntress²; one of the two has ³ an Inscription ³ that has been already seen before, which I understand nothing of.

C H A P. VII.

I. Fine Lamps of Diana. II. Lamps of Venus and Cupid. III. Of Hercules.

⁴ I. **T**HE *Diana* following ⁴ runs after the Game with her Bow bent, and a Dog runs with her, but what is particular is that a tame Stag accompanies her: we have often seen her on a Carr drawn by Stags, and also with tame Stags; but *Diana* hunting and accompanied with tame Stags is what we have ⁵ not seen before. The curious Lamp that follows is of *Ephesian Diana*, ⁵ represented after the manner that we have seen so often, with three Rows of Breasts, Spits, and a Stag on each side. But what is most remarkable is the top of this Lamp, where there is a *Lectisternium*, or one of those Beds that were brought out at the Supplications, on which the Statues and Figures of the Gods were put. On this are *Isis*, *Serapis*, *Diana*, and another Goddess who is probably *Venus*. ⁶ Another Lamp ⁶ is taken for one of *Diana* of *Ephesus*, but without the Figure of the Goddess, and known only by the Inscription placed on a Crescent in these Words, ΑΡΤΕΜΙΣ ΕΦΕCΙΩΝ ΕΥΤΥΧΟΥC ΑΛΕΞΑΝΔΡΟΥ ΜΕΙΛΗΤΟΠΟΛΕΙΤΩΝ. The Sense is, that this Lamp was made by *Eutyches Alexander*, Prætor of the *Miletopolitans*, in Honour of *Diana* of *Ephesus*. This *Eutyches* in a Medal of *Commodus* is stiled ΣΤΡΑΤΗΓΟΣ ΜΙΛΗΤΟΠΟΛΙΤΩΝ, Prætor of the *Miletopolitans*. *Diana* of *Ephesus* was not only honoured at *Ephesus*, but also in all *Asia* and throughout the whole Earth, says *Demetrius* the *Ephesian* Silversmith in the *Acts of the Apostles*. *Mars* and *Diana*, Gods that seldom went together, are both of them ⁷ on the same Lamp ⁷; *Mars* is armed with a Helmet, a Spear and Buckler, he wears a Coat of Mail with a Chlamys over it, and holds a *Patera* in his left Hand; *Diana* with a Crescent on her Head and a lighted Torch, is she that is called *Diana Lucifera* or light-carrier.



La Chausse



Licetus



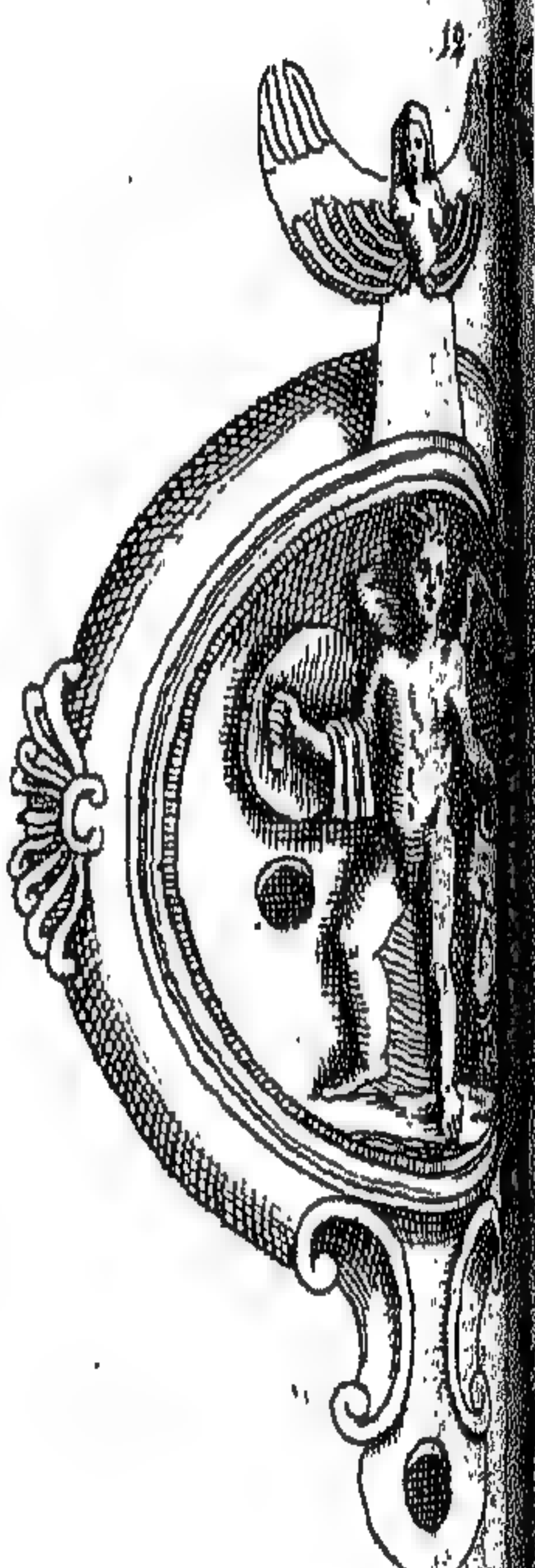
Bellori



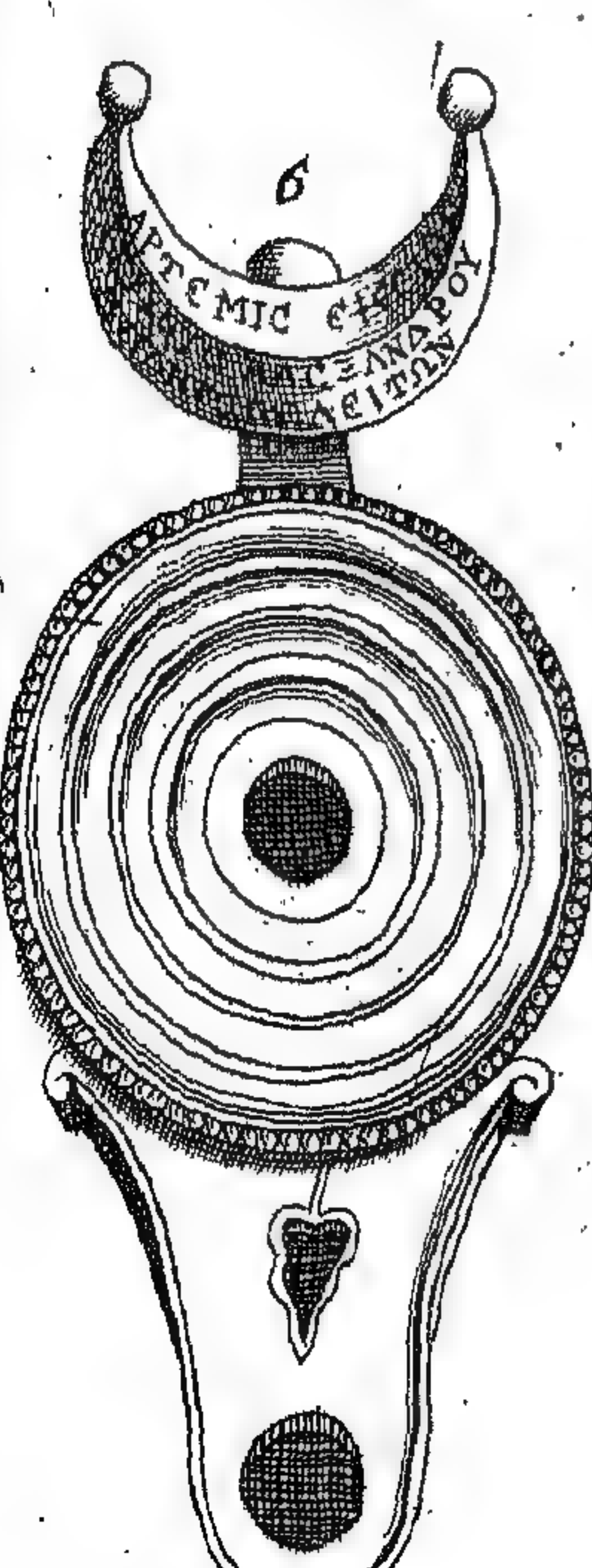
Beger



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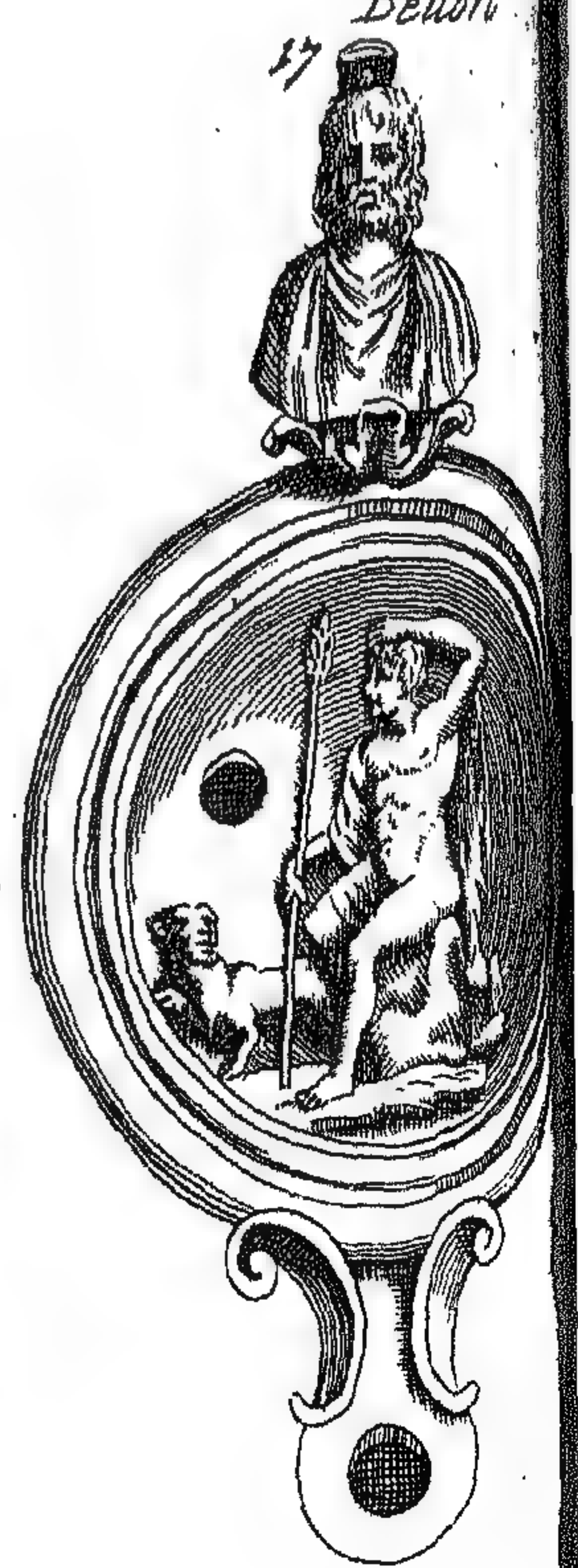
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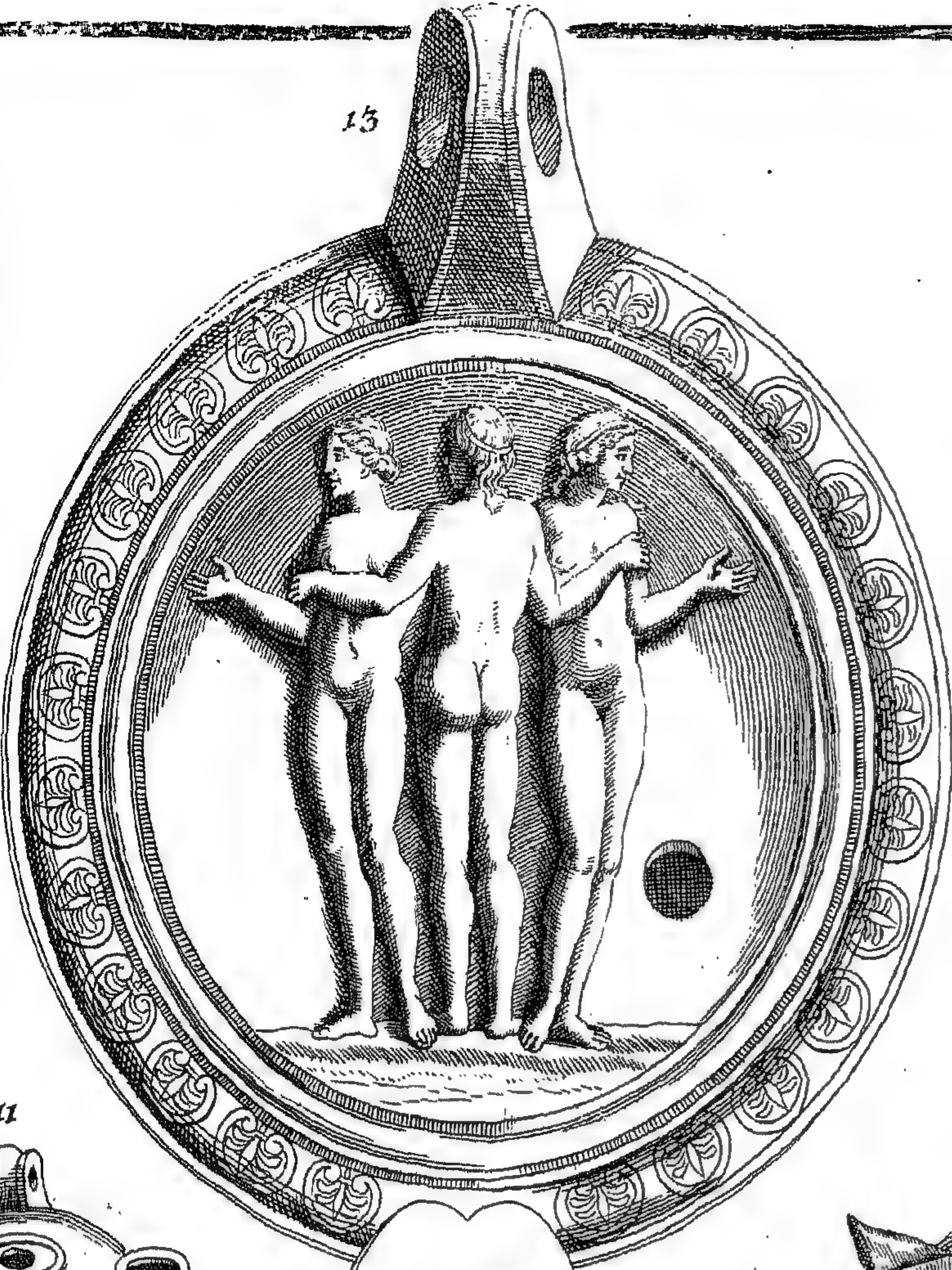


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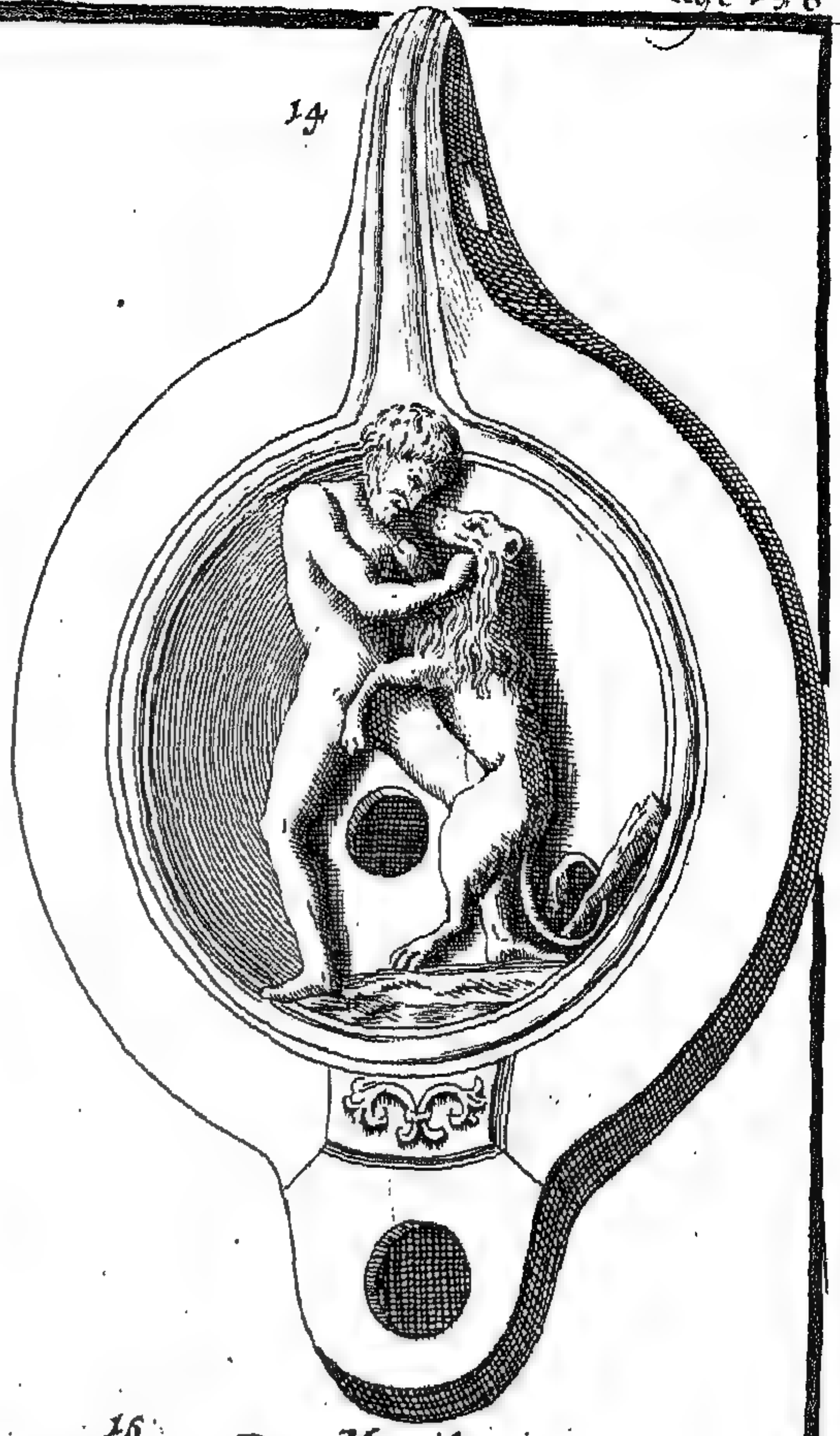


Bellori

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18



Mongfaucou

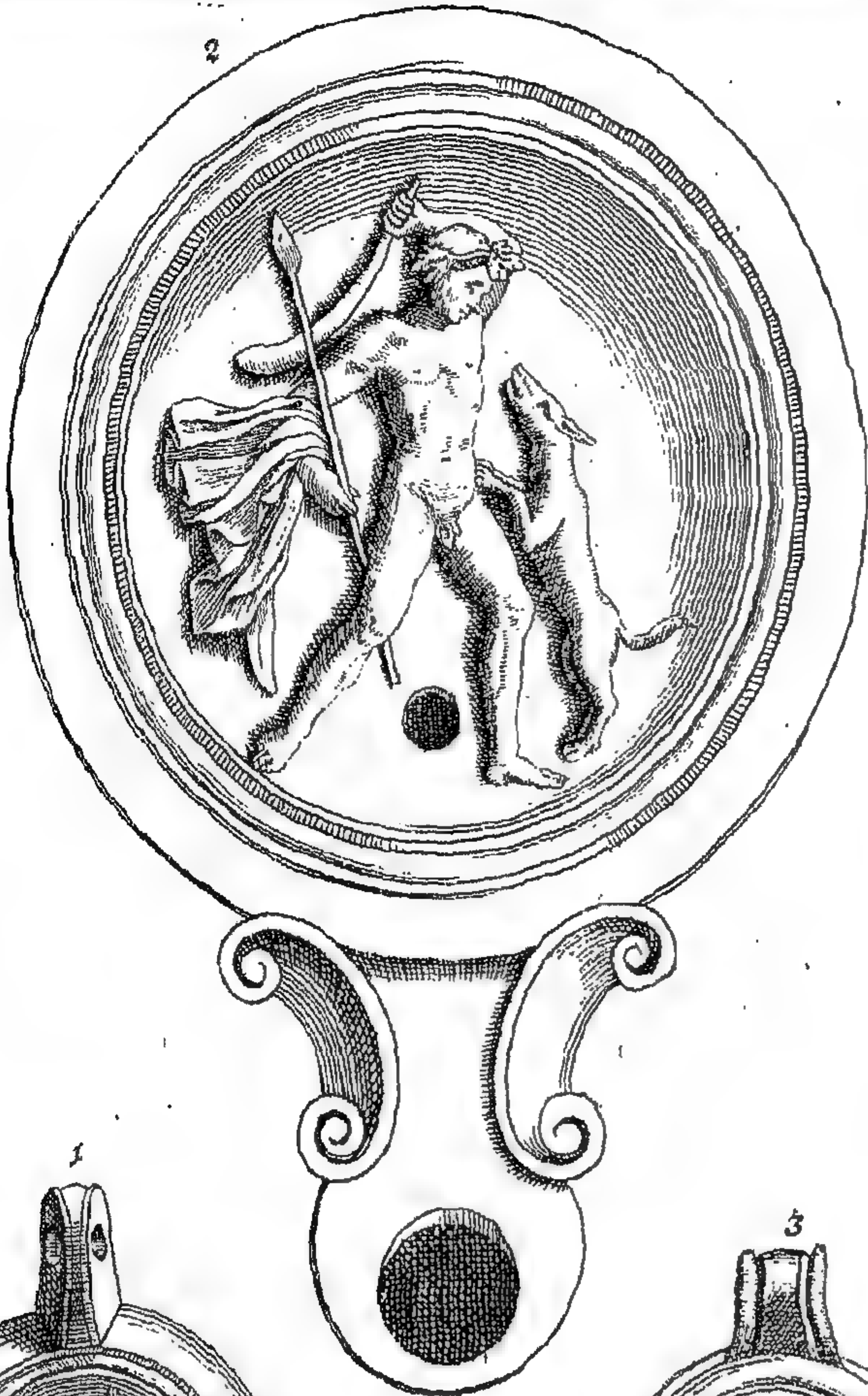
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Mongfaucou

Bonanni

Plate 42



Bellori



Bellori



Bellori



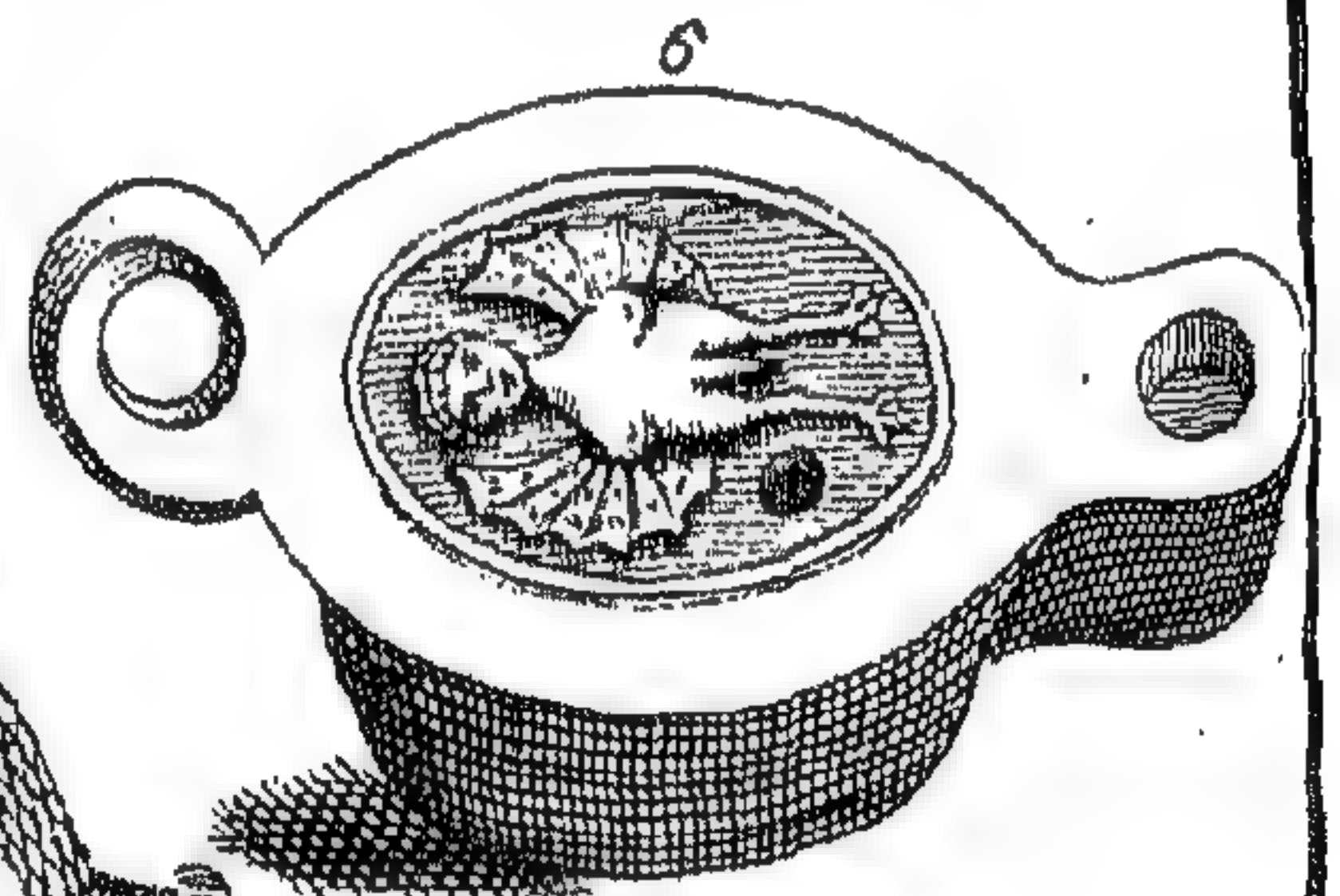
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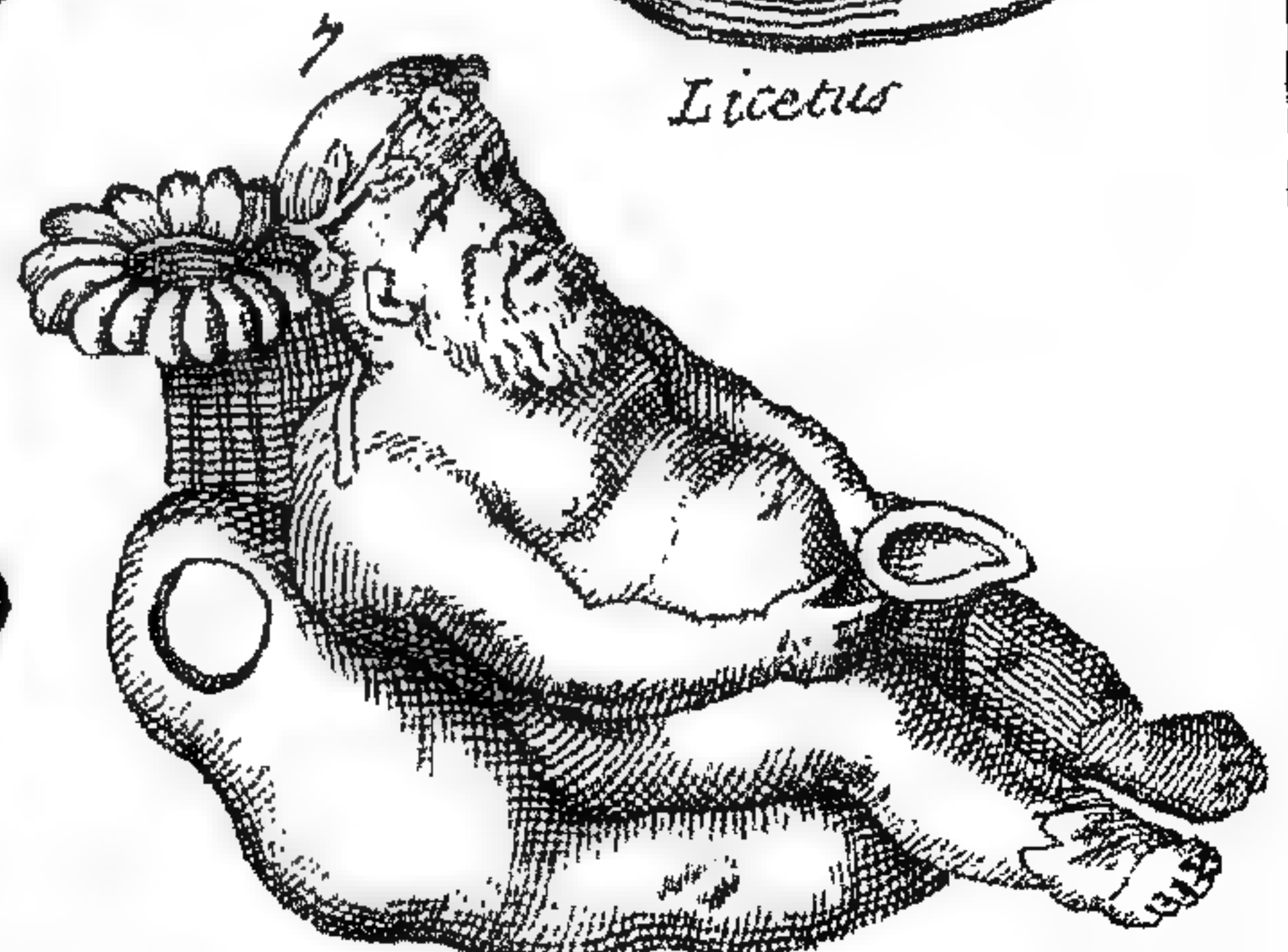
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Licetus



Licetus



Licetus

II. The Lamp in the form of a Dove⁸ is a Lamp of *Venus*: it was *Venus's* 8
Favourite Bird; she carried it in her Hand and fastned it to her Chairot, as *Apuleius*
says. She even transformed her self every Year into a Dove, according to *Eliau*.
The following Lamp represents *Cupid* holding a lighted Torch⁹; 'tis with 9
this Torch perhaps that he stirs up such Flames in Hearts. The following
Lamp seems supported by three *Cupids*¹⁰ or three winged Boys: *Licetus* gives a 10
tedious Explanation of it, and says that these three Boys represent three Times,
the present, the passed, and the future; and enlarges very much upon this, and
abundance of other things that are entirely useless for the explaining of this Lamp,
which seems to be only a caprice of the Workman.

Bellori fancies that the following *Venus* represented on a Lamp¹¹ is *Venus Li-* 11
bitina, which we have before spoken of. Howsoever that be, it has entirely the
Figure of *Venus*. The Lamp of *Cupid*¹² shews him us holding a Shield and 12
laying one Hand on a Coat of Mail: he disarmed *Mars*, says *Lucretius*; and we
have seen him at this exercise in the first Tome, where we treated of *Vulcan*.
The Lamp of the three Graces¹³ is join'd very justly with those of *Venus* and *Cupid*. 13

The next Lamp¹⁴ was sent me from *Rome* some Years ago; but it was broken 14
on the way. The Print of it was luckily sent me before. *Hercules* is here fighting with
a Lion; he holds him by the Jaw as if endeavouring to tear it off. What is re-
markable, is, that *Hercules's* Club is behind the Lion who twists his Tail round
it. In another Lamp¹⁵ *Hercules* strangles the *Nemean* Lion. The fine Lamp 15
which follows¹⁶ shews *Hercules* bearing up the Celestial Globe on his Shoulders; 16
he was represented thus, according to *Pausanias*, in the Temple of *Olympian Ju-*
piter, because *Atlas* who supported the Heavens gave him his load to bear
up for some time: this is extremely well performed.

C H A P. VIII.

Lamps of Bacchus and the Bacchantes, of Silenus and the Satyrs.

I N another Lamp¹⁷ *Bacchus* sitting, holds a *Thyrusus*, putting his Hand upon 17
his Head; at his Feet is a Tyger as usual: The Busto of *Serapis* is placed up-
on the Brim of the Lamp, as it were to hold it by. Another Lamp¹⁸ represents 18
the Bust, of a young Man crowned with Vine Leaves: which is either *Bacchus*
or a *Bacchans*. *Silenus* holding a Pot with two Handles follows¹⁹; 'tis this Pot 19
that he put his Favourite Liquor in, and which *Virgil* speaks of,

Et gravis aurita pendebat Cantharus ansa.

Here we have *Bacchus* and *Cupid* playing together¹; 'tis not the first time of PLATE
their being seen in Company: *Bacchus* has his *Thyrusus*, and holds a Pot with two XLIII.
Handles, as before; *Cupid* holds a triangular Instrument, which is perhaps what was 1
called the *Trigonum*, which we have spoken of in the third Tome. The Lamp
following shews a raging *Bacchans*² holding a *Thyrusus* with one Hand and a crooked 2
Club with the other, which he lifts behind him for to fetch with it a great blow at
a Dog that fawns upon him. Another young *Bacchans* has a Bottle about his
Neck³ and holds with one Hand an Instrument or kind of Drum with little Bells 3
hanging at it; we give from *Bellori* the form of this Drum, with the Bells hang-

ing at it also: the sound of this Drum joined to that of the little Bells made a kind of Harmony not unlike that of a Tabret. In another Lamp is to be seen
 4 an old *Satyr* laden with a Borachio of Wine⁴, he is near a great Trunk of a Vine with Grapes hanging on it, and on the other side he has a great crooked knotty Stick, and a Pipe with seven Reeds: *Pan* also is represented after the same manner, the Pipe with seven Reeds being his peculiar Instrument.

5 Another Lamp⁵ has a young *Satyr* on each side; the fore-part is adorned with Figures, where a *Cupid* reaches his Hand to a Woman sitting with other Women: Two young Men follow *Cupid*; from whence *Licetus* concludes that this repre-
 6 sents an immodest House. The same Author thinks the following Lamp⁶ represents a Sphinx; which has not the least likelihood; the Sphinx had the entire Body of a Lion, and four Feet, whether it was winged or without Wings. I should rather believe that it was a *Syren* were it not for the Bats Wings; it may more reasonably be affirmed to be only a mere Caprice.

7 Next comes *Silenus* represented on Lamps after different Manners⁷. The first Lamp is painted on both sides; the rest are made after the Workmens Fancy, which is all that can be reasonably affirmed about them.

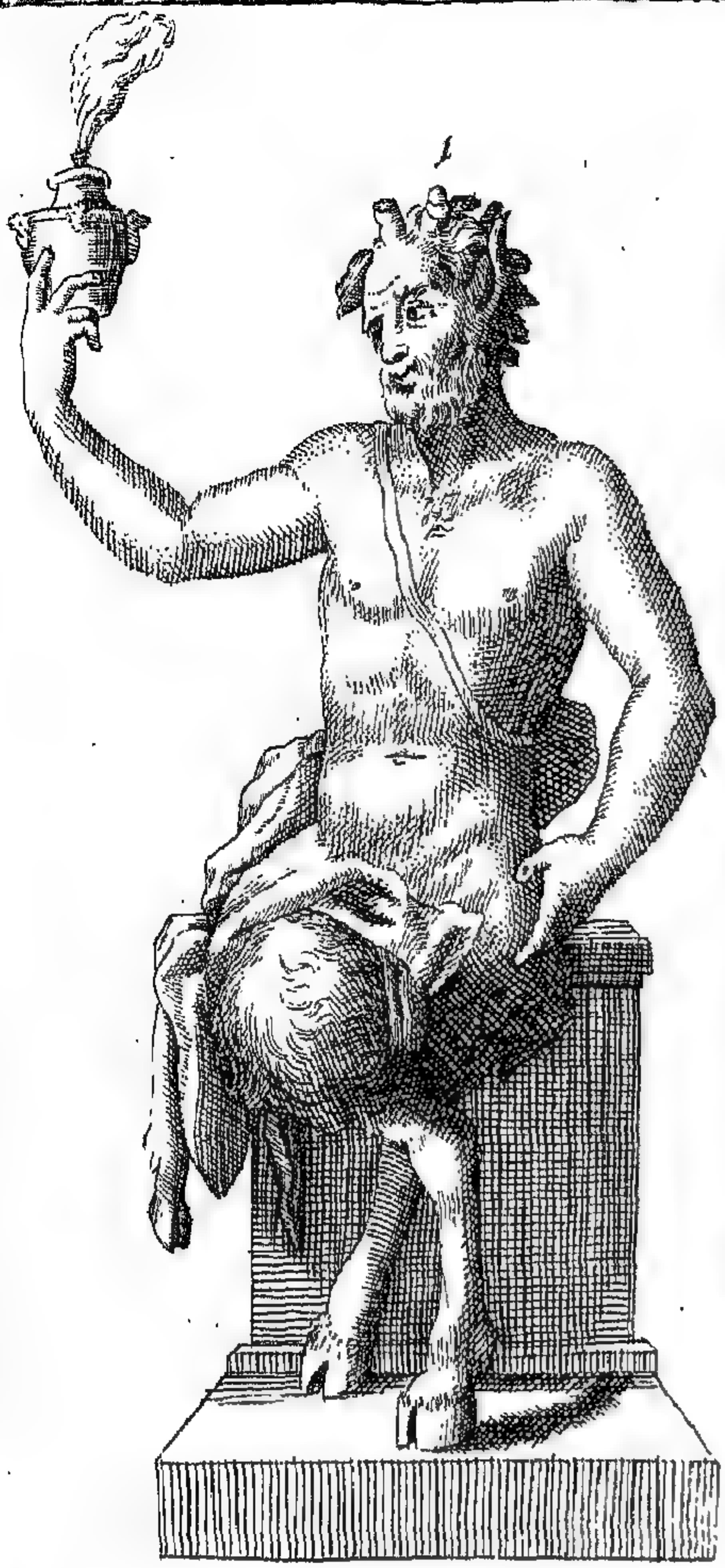
PLATE XLIV. Here is a Lamp that is singular enough: A horned *Satyr* with Goat's Ears, and yet well enough done for a *Satyr*¹, holds a Lamp with several Lights in his Hand,
 1 serving at the same time both for a Servant and a Lamp; he is seated on a Goats
 2 Skin. The Lamp following² is a *Bacchans*'s Head crowned with Ivy-leaves and Berries.

3 The following Lamp³ shews us first of all the Vintage. A Waggon laden with a Hogthead drawn by Oxen. The Wheels of the Waggon are solid without Spokes, after the manner of the Waggons of those Times. We see here likewise Panniers full of Grapes, and two Men, one of them carrying a Basket full of Grapes, and the other four great Clusters hung on a Stick, which he carries on his Shoulder, that being all his Load. Of the two
 4 Heads following, one of them is an old *Bacchans*⁴, having Vine-leaves instead
 5 of a Beard, and the other⁵ is a young Man crowned with Ivy-leaves and Berries.

6 We pass by the three following fantastical Lamps⁶, which are sufficiently explained by the first Glance of the Eye, that we may come to that which is composed of a Horses Head⁷, on the Back of which is a *Bacchans* sitting squat, and
 7 crowned with Vine-leaves, the Horses Head being crowned with the same. The Handle of the Lamp, adorned with Leaves, is fixed to the Shoulders and But-
 rocks of the *Bacchans*.

8 The Lamp like a Vizard⁸ following enters naturally enough into the *Bac-*
 9 *chic* Company. Another Lamp is very much adorned with Ornaments⁹, and represents a Company of Children leading an old *Satyr* riding a stradle on a young Boy of the Company who goes upon his Hands and Feet; the other young Boys are playing; there is one of them that beats a Drum: This Drum is so like our Drums at present, that I do not know whether it may not create some Suspicion against the Antiquity of this Lamp.





Bonanni



Medinaceli



La Chausse



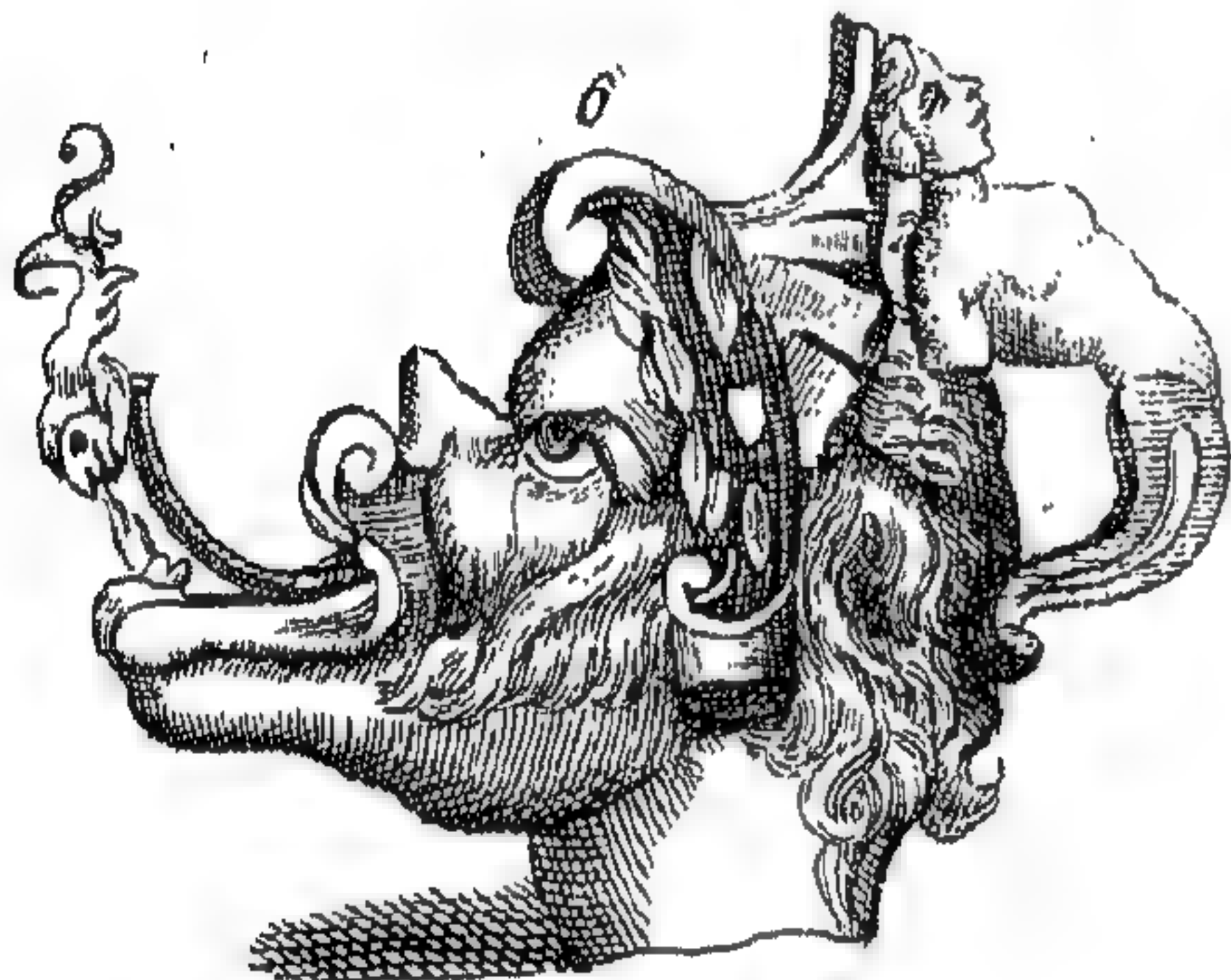
La Chausse



M^r Foucault



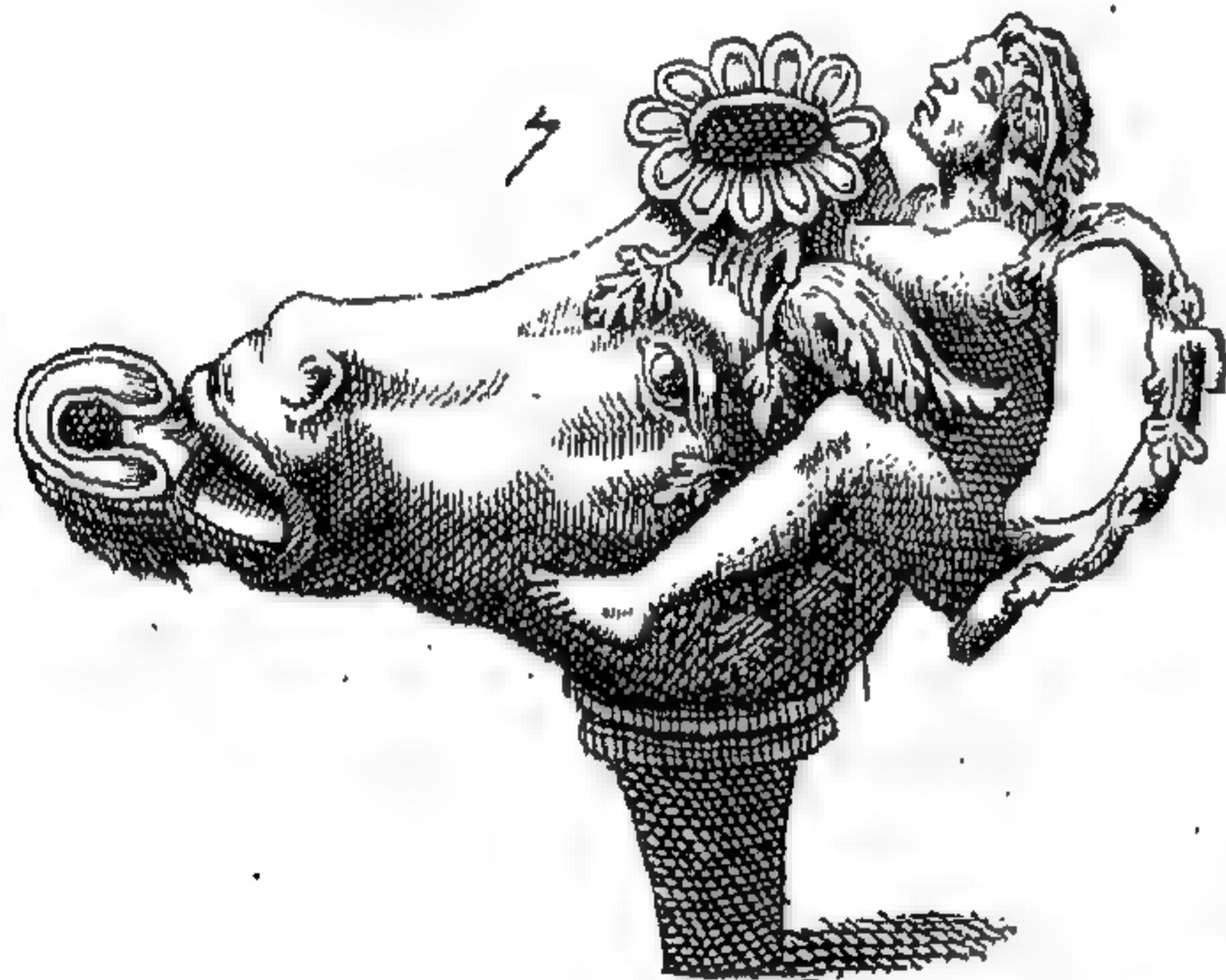
Licetus



Thiroux



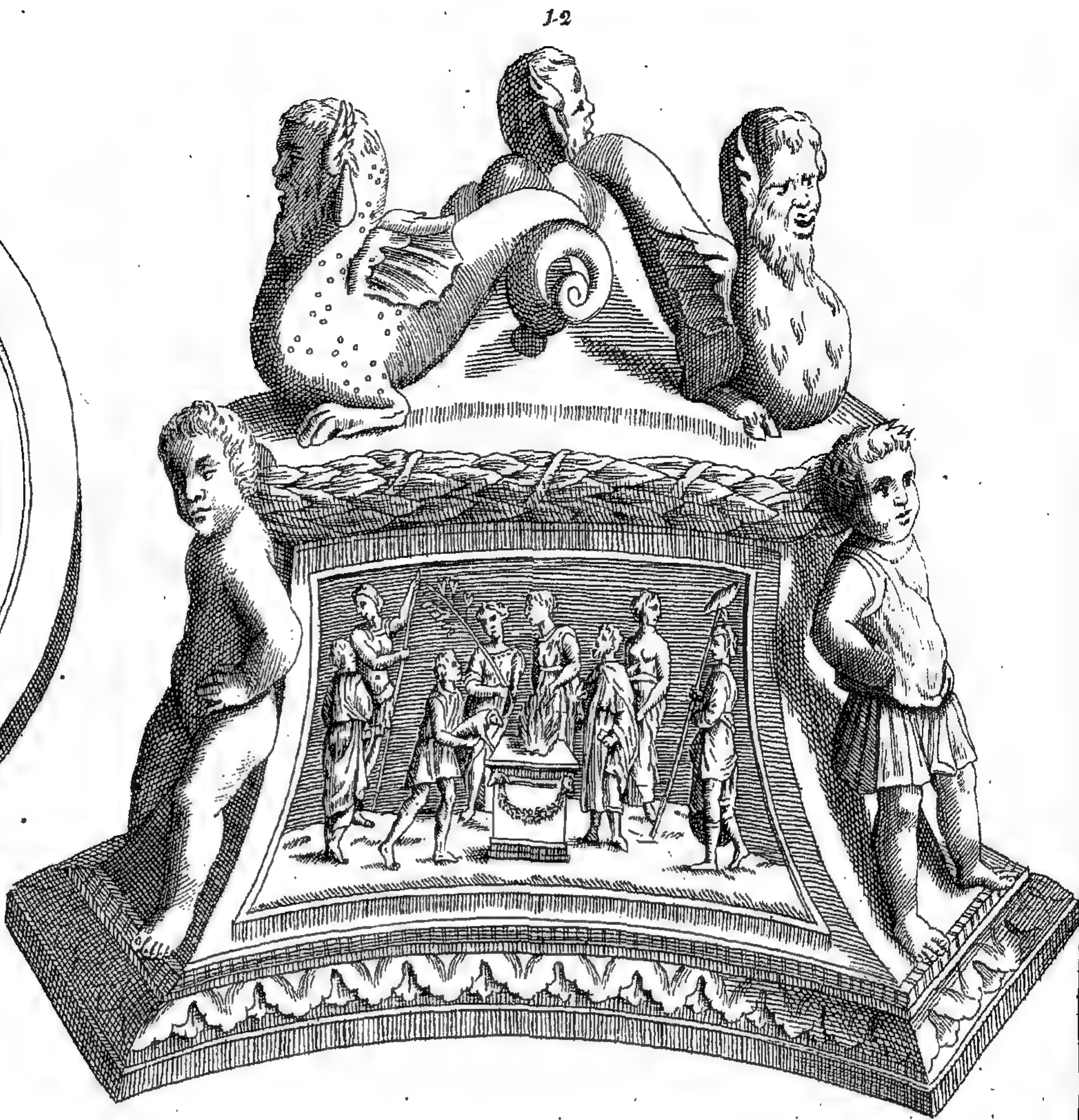
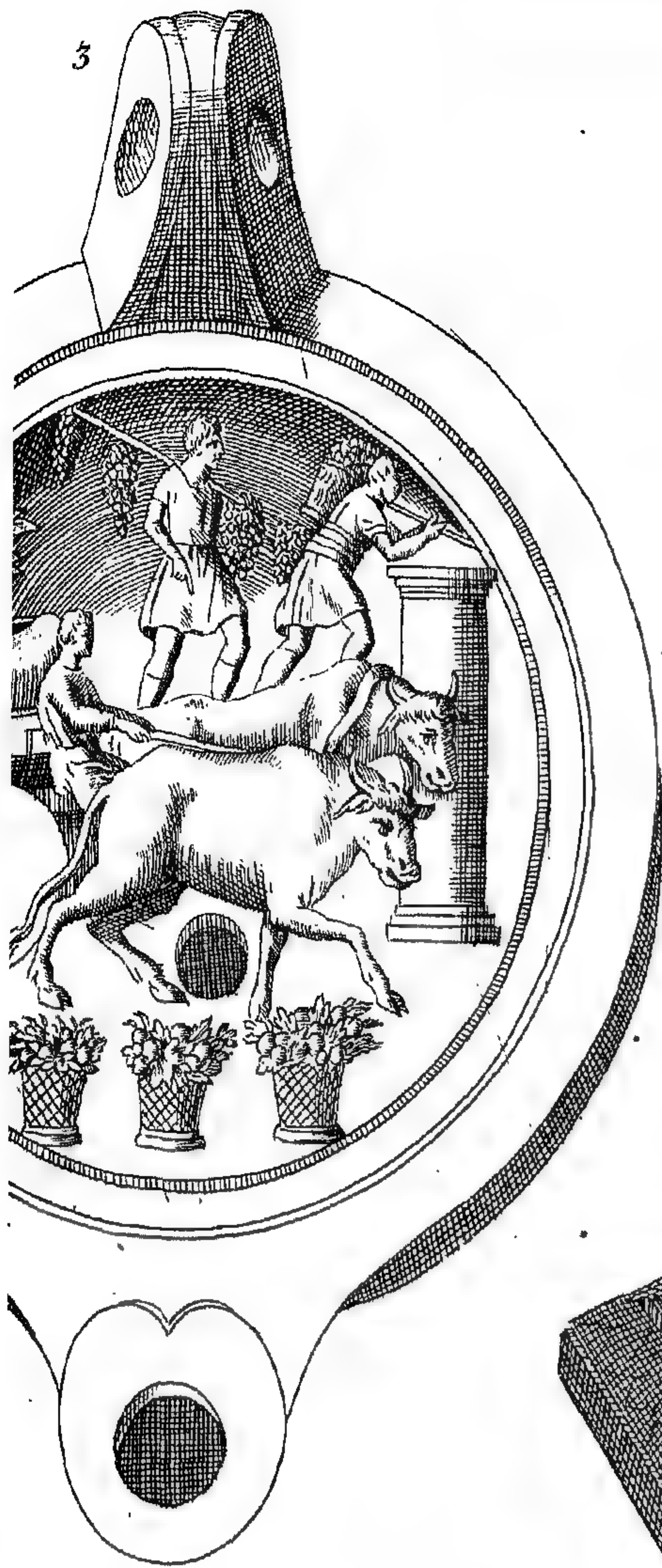
M^r Foucault



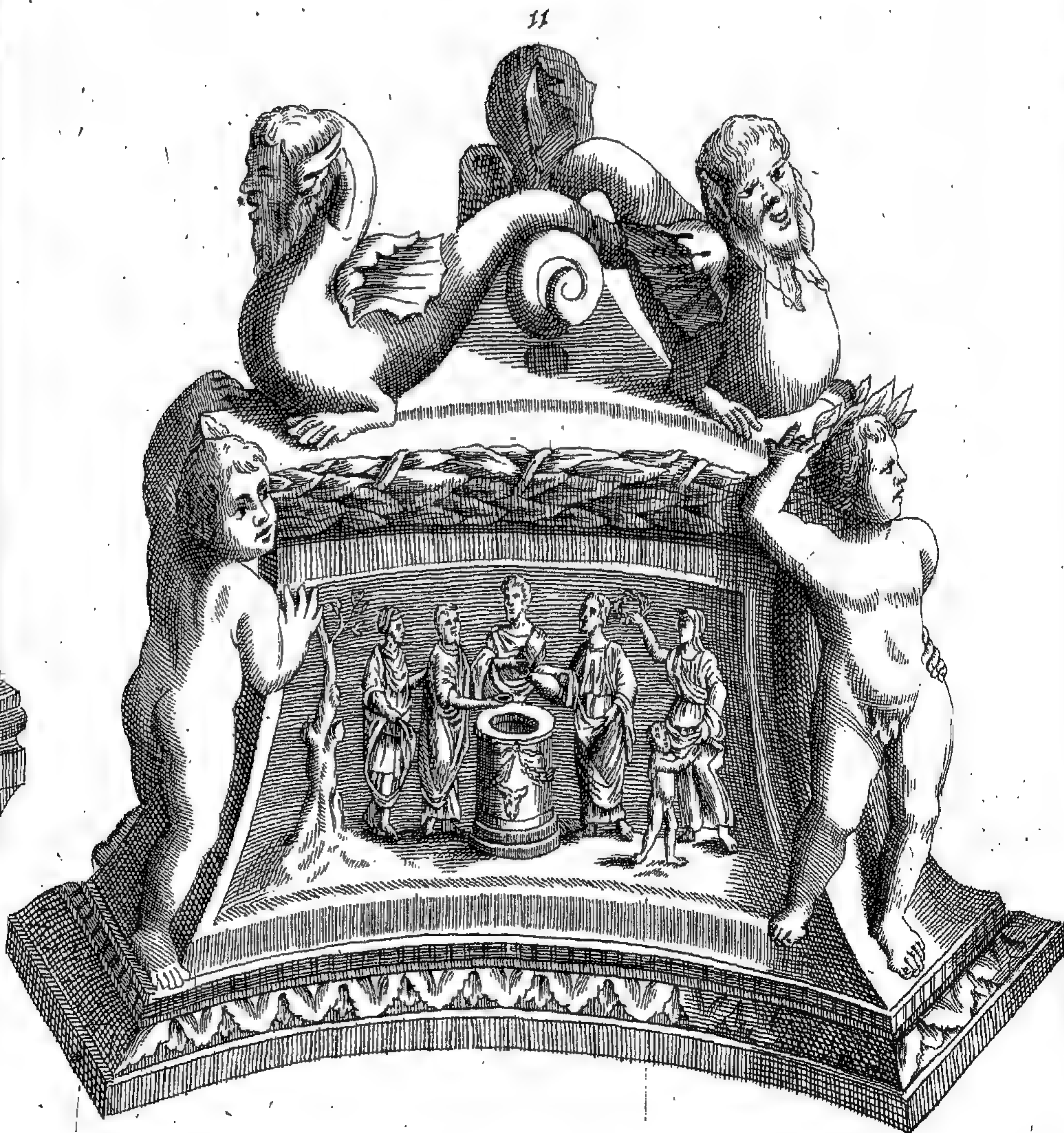
Medinaceli



Licetus



Bellori



C H A P. IX.

I. A remarkable Lamp. II. Several Lamps in the Shape of a Satyr. III. A Lamp representing a Sacrifice to Priapus.

I. **T**HE great Lamp which follows is called by *Licetus*, *Minerva's* Lamp, but upon very slight Ground. 'On the first side, says he, two *Træzenian* young Women are seen before *Minerva's* Altar, going to be married, and 'who here opening their Bosom dedicate their Girdle to *Minerva Apaturia*.' But this is only guessing, and has not any Appearance of Truth. Nor is the Proof any better, which he draws from the triangular Figure of the Foot of the Candlestick: The *Pythagoreans*, says he, call a Rectangle-Triangle *Minerva*, according to *Plutarch*; and *Pausanias* says, that in *Attica*, *Minerva* was painted upon a Chariot that had the Form of an equilateral Triangle: Does it follow therefore from thence, that every thing which is triangular must be dedicated to *Minerva*? We have seen triangular Altars dedicated to other Gods, and triangular Urns for the Dead that had not any Mark of *Minerva*. Therefore without troubling my self with relating what is added by *Licetus* in his Explanation, consisting of thirty seven Pages in small Character in Folio, I shall affirm, that this Candlestick, or this Lamp, which has a great number of Figures, not having one of them that bears the least Relation to *Minerva*, cannot pass for a Lamp or Candlestick of *Minerva*. This Candlestick or Lamp¹⁰, or one and the other both together, being too large to be given in its full Size in this Book, was reduced: 'Tis in the Original three royal Feet in height, comprehending therein the little Column that rises above the Lamps; this little Column is perforated at the bottom with a Rod that's extended to both sides: At the end of the Rod on the right and left is a Lamp fastened, which has the Form of a human Foot covered with a Sandal, below which is a great globular Swelling, adorned with *Satyrs* Heads; below this Swelling is this triangular Foot covered with several Figures. On the upper Part of the Foot at the three Angles are three sorts of Tritons. At each Angle of the Foot is a little Boy, or a Genius. The three Sides of the Foot have three different Images: In the middle of the first Side is an Altar blazing; on the two Sides of the Altar are two Women half naked, perhaps Priestesses: If these are really Priestesses, they will rather be those of *Venus* than *Minerva*. On the same Side two *Satyrs* bowed very low, and with uplifted Hands, seem to be very devout, which agrees extremely well with Persons of their Company. On the other Side another *Satyr* holds a great Vessel full of Wine, which is to be employed, 'tis likely, about the Sacrifice. A hollow Altar takes up the middle of the second Side¹¹: A Man dressed in a Gown, who performs the Office of a Priest, holds a *Præfericulum*, with which he pours out Wine; a Woman behind him, who has a little Child with her, puts a Crown of Laurel on the Priest's Head: Another Man, who is near the Priest, holds an open Scroll. On the other Side of the Altar over-against the Priest is another Man holding a *Patera*, which he reaches out towards the *Præfericulum*, as it were to have either Wine or some other Liquor pour'd out to him: Behind this Man is a Woman likewise. The third Side¹² has also an Altar flaming in the middle of it; the Priest, who is on one of the Sides, has a *Grecian Pallium*, a *Victimarius* offers him a Ram for the Sacrifice. Behind the Altar are two Virgins, one of which holds a Branch of Laurel. Behind this first Company is a Man armed with a Lance, Helmet, and Coat of Armour, and near him another Man.

Man. On the other Side behind the Priest are a Woman, and a Man who holds a Staff at the End of which is something that resembles a Vizard.

PLATE XLV. The following Plate shews first of all the Head of an ugly *Satyr*¹ that serves for a Lamp: That underneath has two Cocks, and a kind of Cup², which want
¹ no Explanation.

² That which comes afterwards is very extraordinary; it is supported on an Eagle's Talons³, above which are two horned *Satyrs* Heads. A little higher is a kind of Globe adorned with Leaves, upon the Globe a Tortoise thrusting its Head and Feet out, the Shell opens its Mouth, which serves for to hold the Fire. Upon the Tortoise is an ugly horned *Satyr* with Goats Feet. The original Lamp must be seen, for to judge whether it be truly antique, several Persons doubt of it; but I would not determine any thing without seeing it: But this is certain, that the Ancients were as odd in their Fancies as the Moderns.

⁴ The Lamp which hath the Figure of a Stag⁴ has not any thing worthy of Remark: that underneath⁵ is more fantastical; the Light was in a *Satyr's* Mouth well furnished with Teeth.

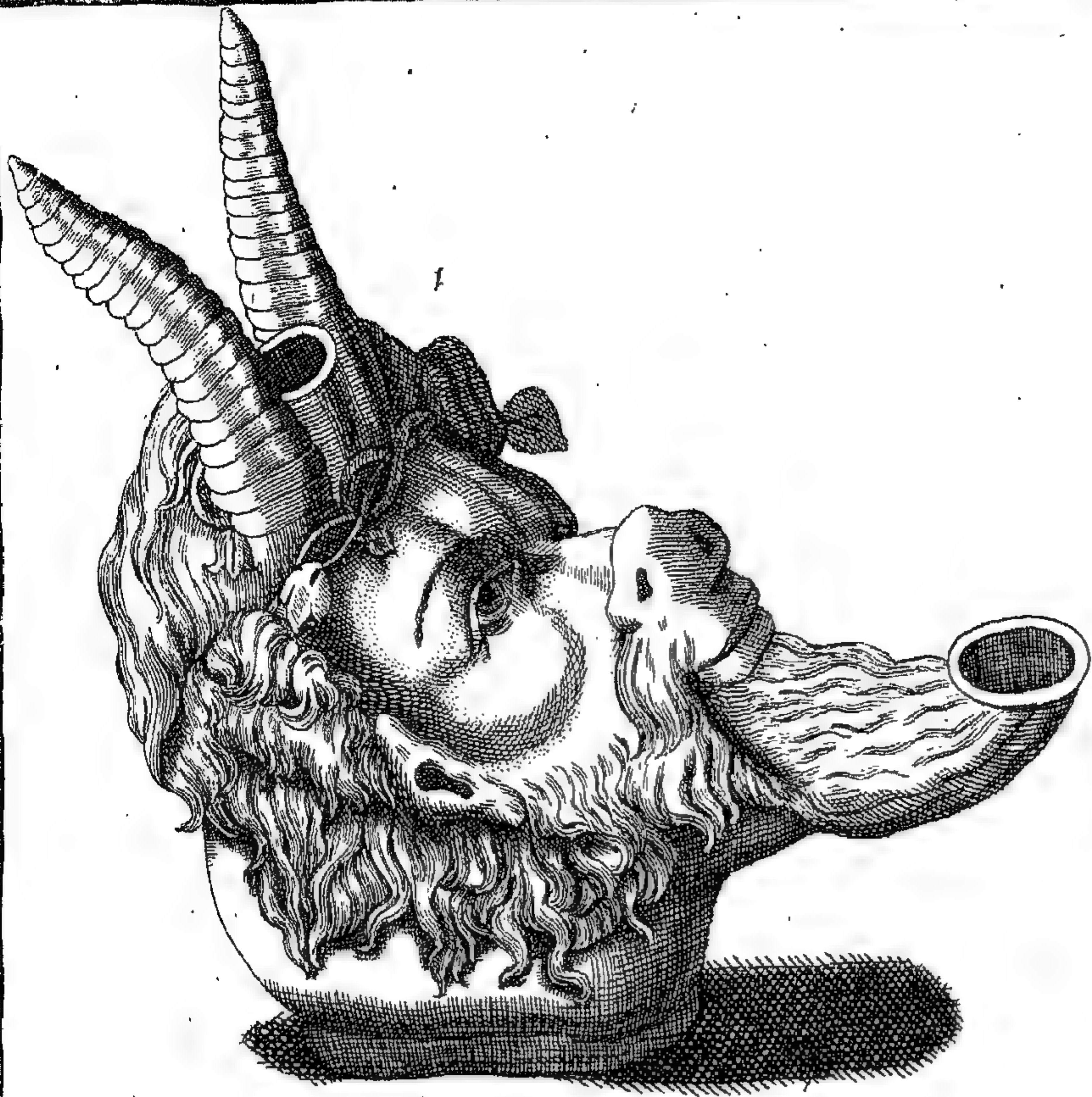
⁶ III. That which comes afterwards represents a Sacrifice⁶ made to *Priapus* by three Women, one of which puts a Crown upon his Head, the other lifts up her two Hands kneeling and leaning upon a Tripod: The third, who does the Office of Priestess, holds a Cock, which she is going to sacrifice to *Priapus*. The Sides
⁷ of the Lamp are adorned with Tritons⁷, one of which sounds a Trumpet, others carry the *Nereids* on their Back. There are two Inscriptions on this Lamp, one
⁸ below or in the oval⁸, which the Foot of the Lamp makes; this is composed of initial Letters in this Form:

C. I. C.

I. O. M. S.

Which *Licetus* expresses thus: *Caius Julius Cæsar, Jovi, Optimo maximo sacra- vit. Caius Julius Cæsar* consecrated this Lamp to *Jupiter Optimus Maximus*: and employs fifteen or sixteen large Pages in Folio, in explaining as well the Figures as the Inscription, which he ascribes to a History of *Cæsar*, by wresting every thing according to his own Fancy, but the whole is only Conjecture. The four last Letters, I. O. M. S. are often met with in Inscriptions in the same manner, and are to be read thus, *Jovi optimo maximo sacrum*: The three first, C. I. C. may signify *Caius Julius Cæsar*, but they may also signify something else.

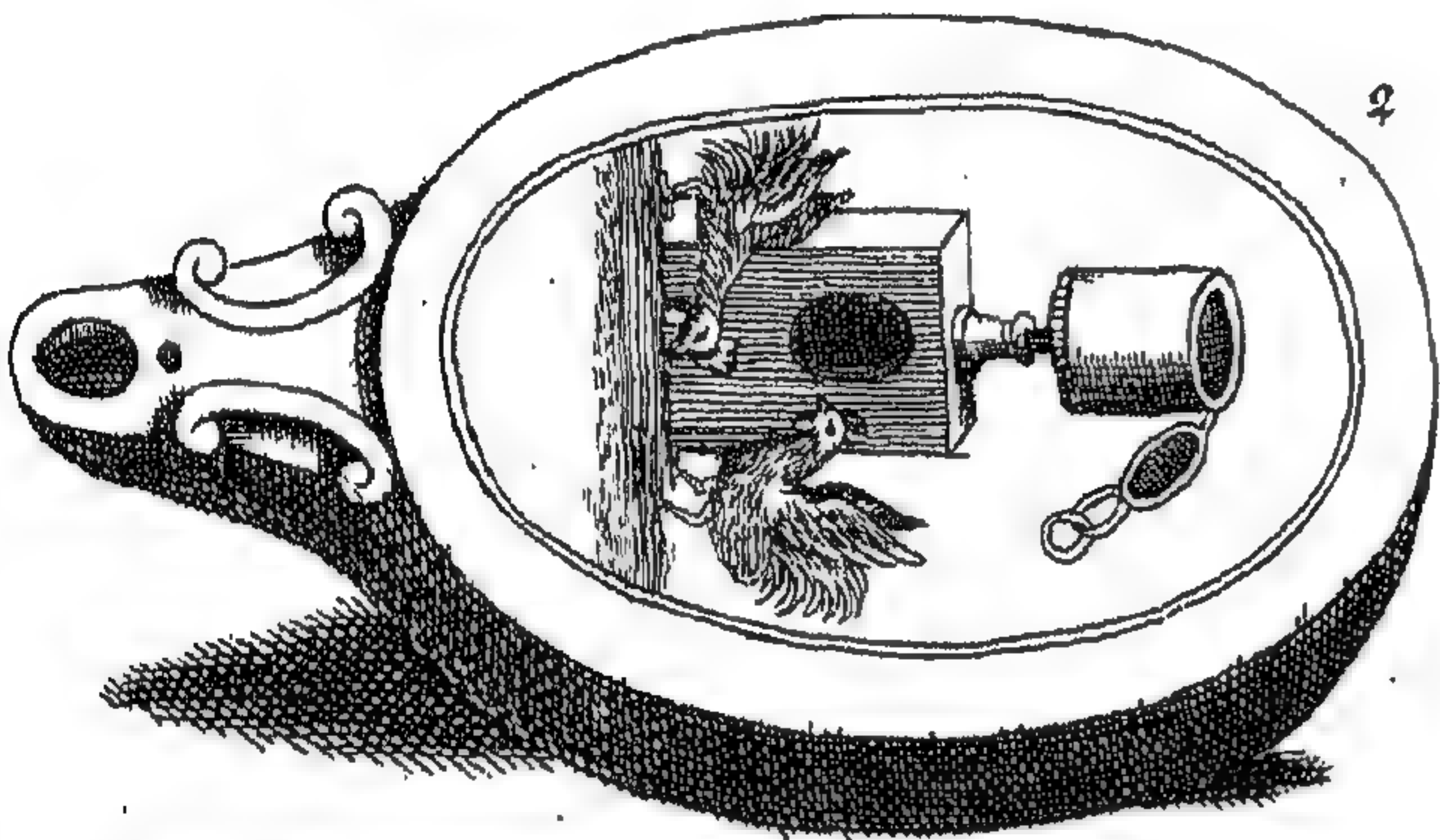
The other Inscription L. C. I. which is under the Sacrifice of *Priapus*, is still more difficult to be guessed at: *Licetus* says that it may be read, by always referring every thing to *Julius Cæsar*, *Liberatus captivitatis infortunio*, 'being delivered from the Misfortune of Captivity;' or *Liberatus Cilicibus immanissimis*, 'Delivered from the most barbarous *Cilicians*;' or, *Liberatus calamitate insulana*, 'delivered from the Misfortune which befell him in the Island;' and on the Subject of these three Letters he relates all the Misfortunes that happened to *Julius Cæsar* during his whole Life. These three Letters might also be read after twenty manners equally uncertain, which would give Occasion for relating a great number of Histories, none of which perhaps would have any Relation to this Inscription.



Licetus



Licetus



Licetus



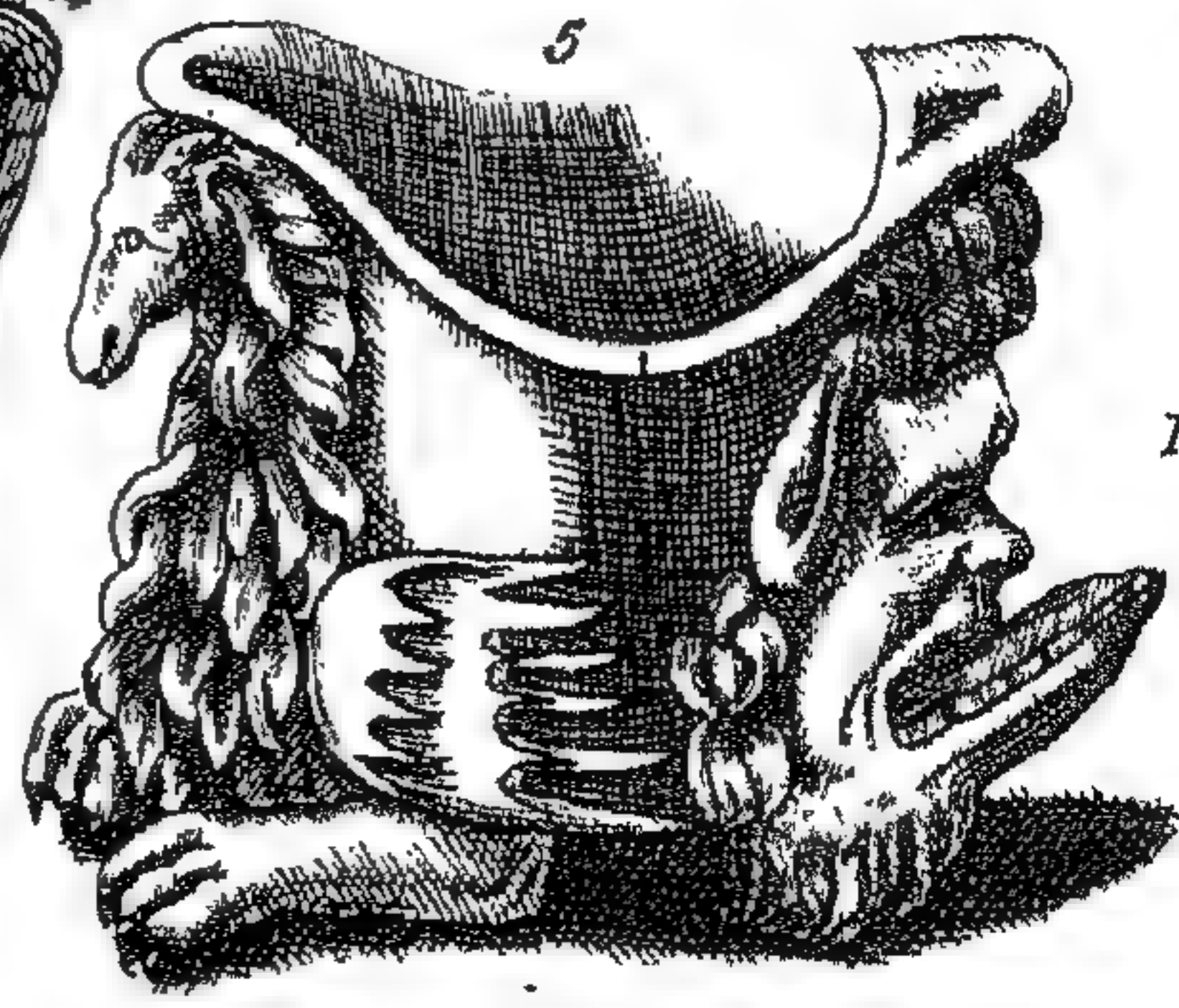
Licetus



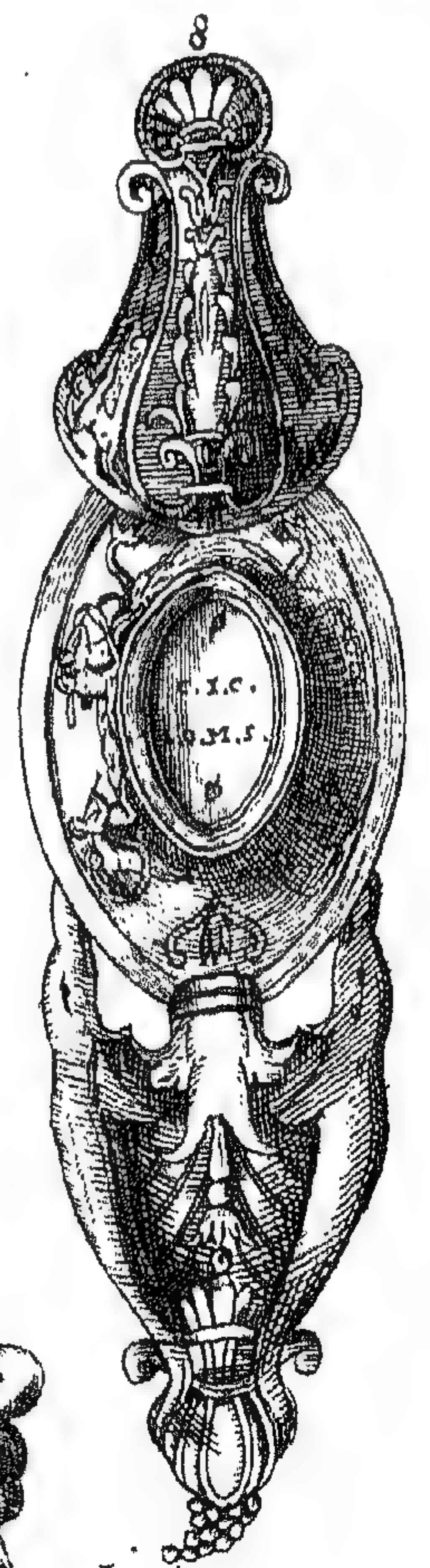
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Bellori



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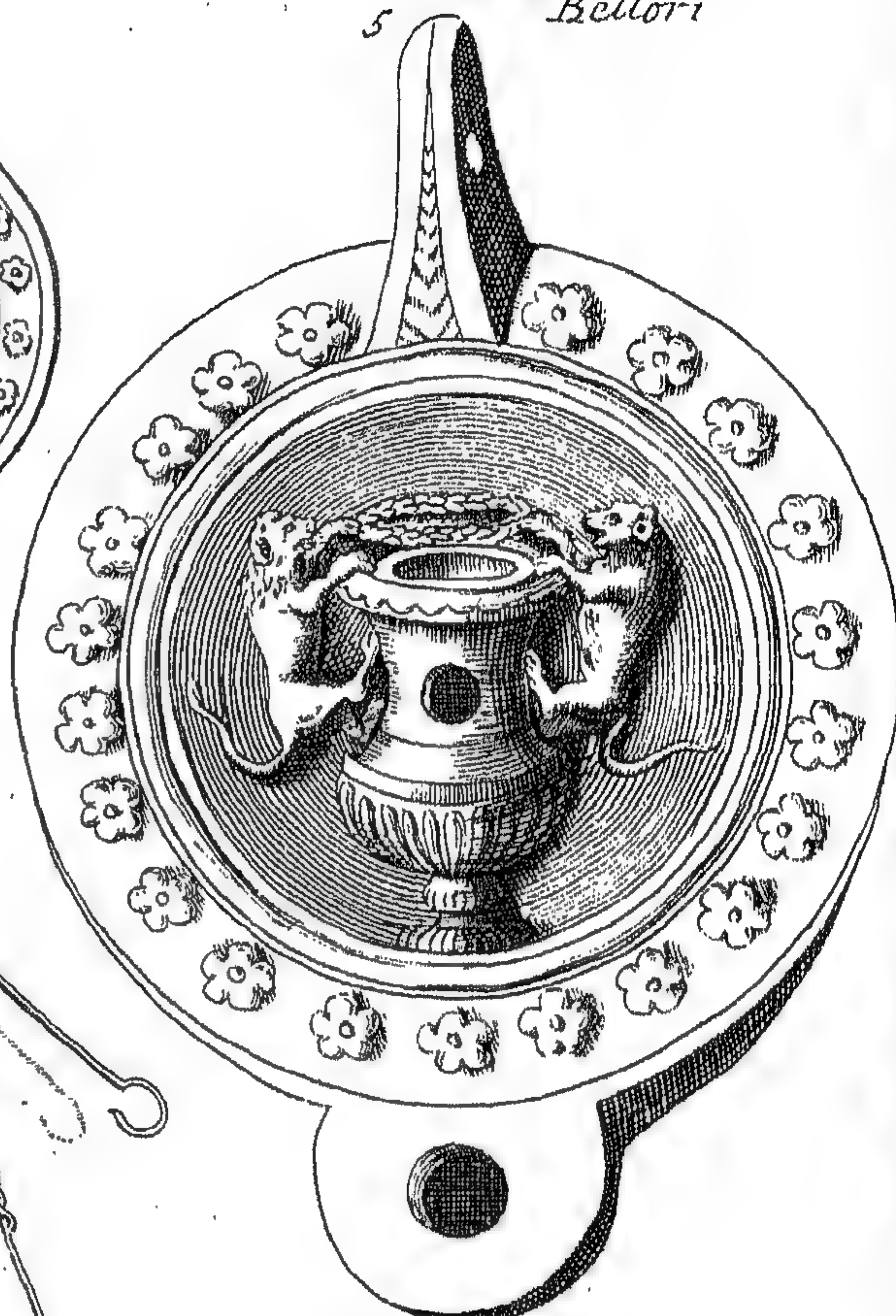
Bellori



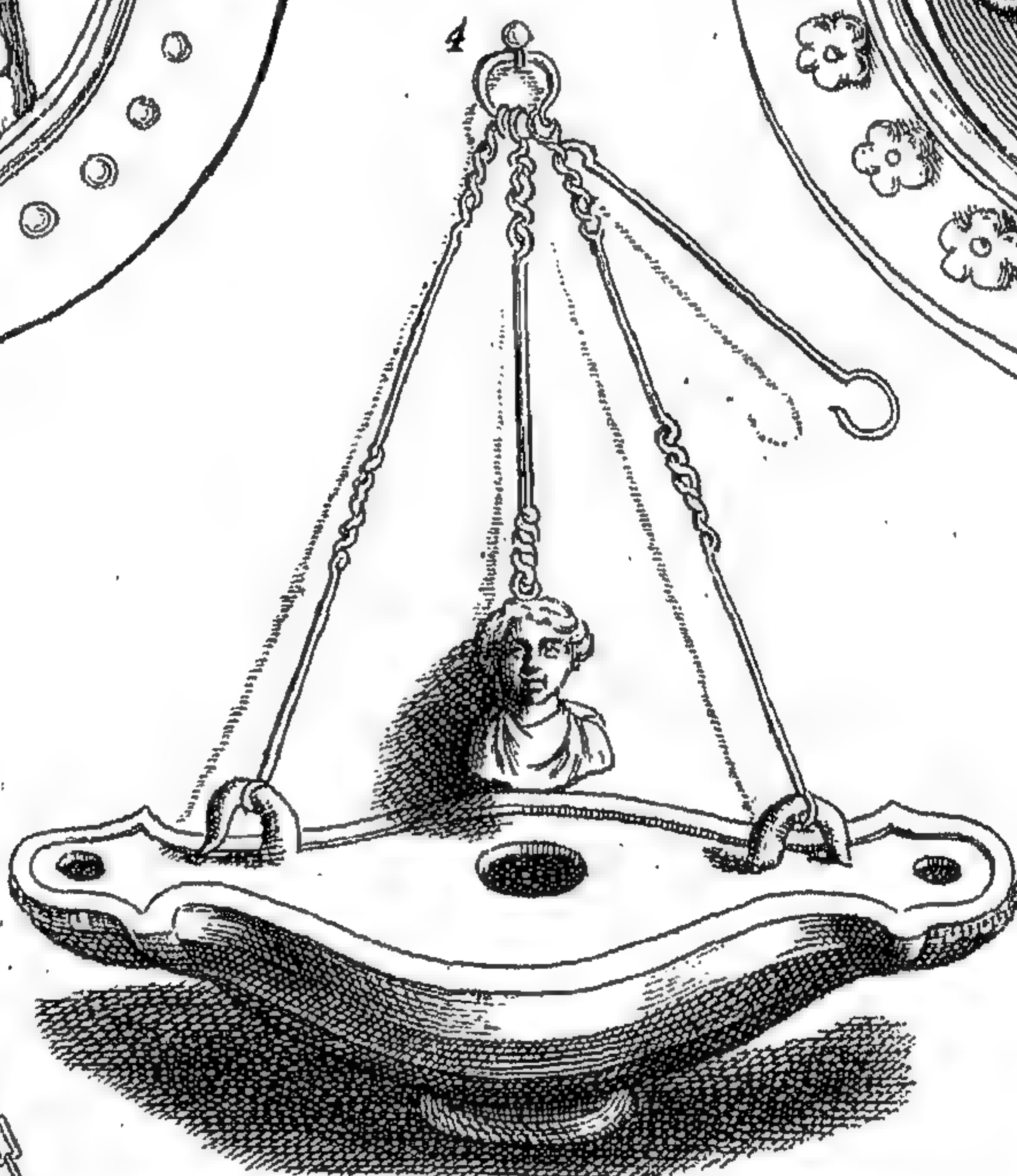
Bonanni



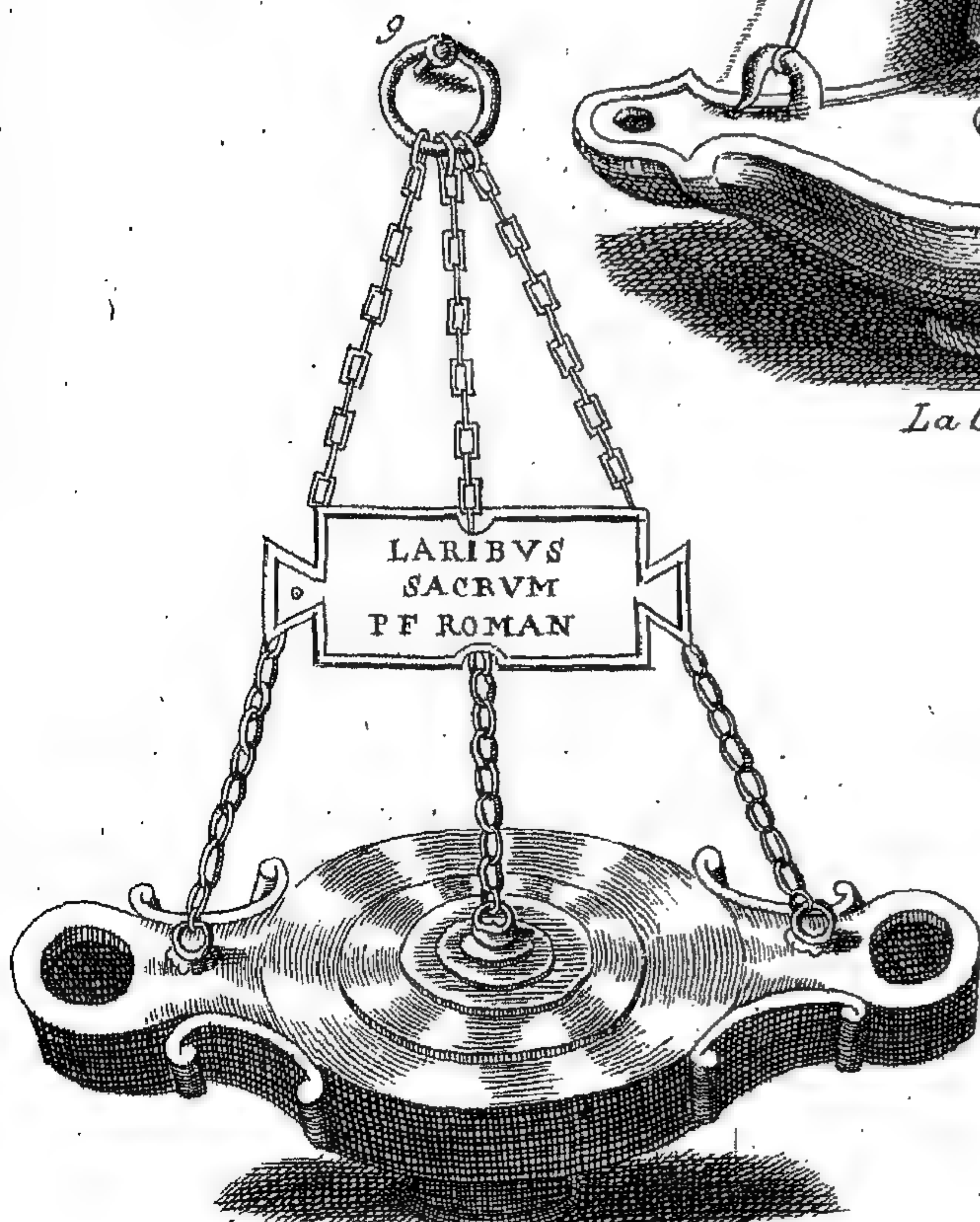
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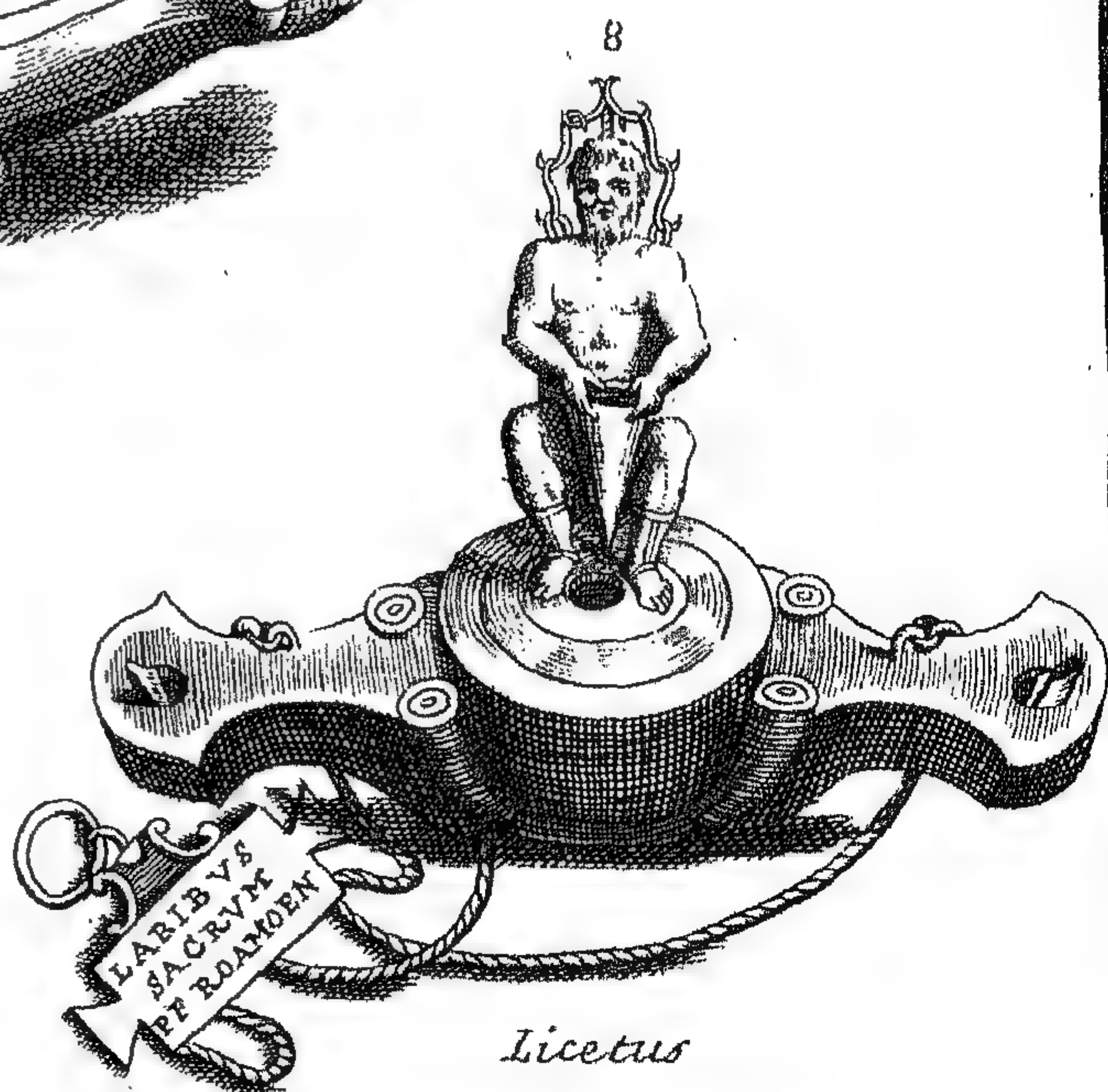
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La Chafre



Licetus



Licetus



Bellori



Bellori



Bellori



Bellori



Bellori



Bellori



Bellori



Vol V

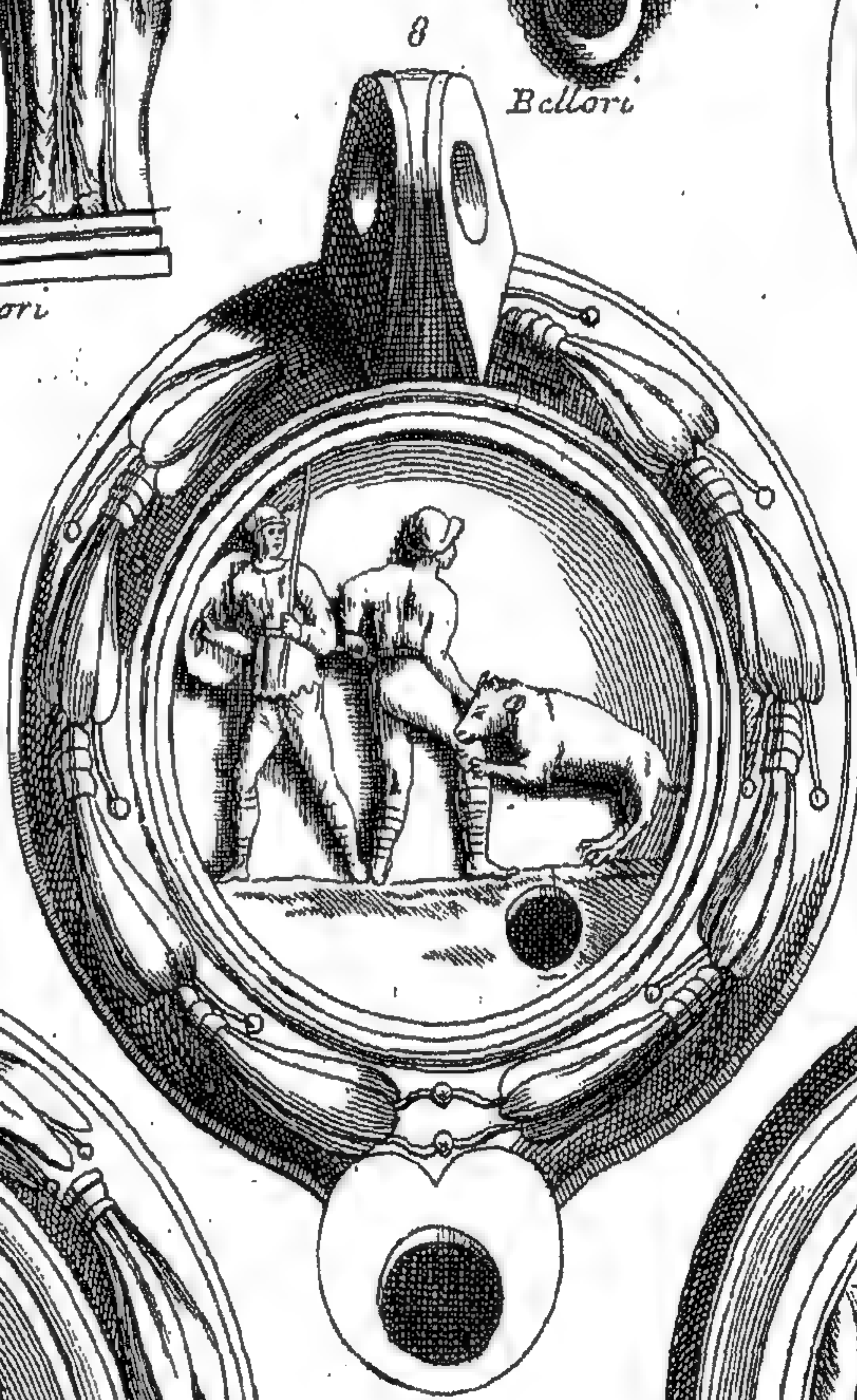


Plate 41

C H A P. X.

I. Lamps of Cupid and Hygiea, II. Of Leda, III. Of the Lares. IV. Of the Victories. V. A remarkable Inscription on a Lamp.

I. **T**HE Lamp of *Cupid* carrying a Peacock, and holding another four-footed Animal¹, may have some allegorical Signification. *Bellori* thinks that this four-footed Animal is a Hare, but it has very little of the Shape of one. The second Lamp represents *Salus* or *Hygiea*² holding a Serpent, and making it drink or eat in a *Patera*; we have often seen the like. The third represents *Fortune*³ sitting, holding a *Cornucopia* and the Helm of a Ship.

PLATE XLVI.

II. *M. de la Chaussée* fancies that the Head represented on the Lamp following with two Lights⁴, is that of *Leda*, and that the two Swans Heads that make a Handle on each side are a Proof of it. The History of *Leda* and the Swan has been related in the first Volume. Two Lions that crown a great Vessel in the following Lamp⁵, are only a Fancy of the Workman. The Bird which adorns another Lamp⁶ seems a Crane. The Woman represented in Busto in the next Lamp⁷, and the winged Sphinx that is in the middle, are perhaps a Mystery not to be easily penetrated.

III. The Lamp of the *Lares*⁸, or consecrated to the *Lares*, as the Inscription informs us, represents in my Opinion one of the *Lares*: 'Tis a bearded Man sitting, who holds a Vessel of a Conic Figure between his Thighs. The Inscription seems perplexed at the End: *Laribus sacrum*, P. F. R O A M O E N. It might perhaps be thought that all the Letters of the last Word are initial, and that every one is the first of a Word; but there is more Probability that it is a Corruption, and that they must be read in this Inscription as in that of the Lamp following; which is thus⁹:

L A R I B U S
S A C R U M
P. F. R O M A N

Licetus thinks that the last Line may be read thus, *Posuit Fulvius Romanus*: but this Reading cannot be warranted.

IV. The Plate which comes after begins with the Lamps of Victory. The first is on a Globe¹, and holds a Crown of Laurel in one Hand, and a Palm in the other: We have seen some of them after this Form in the first Volume. In another Lamp² *Victory* holds a Buckler, with this Inscription, O B C I V I S S E R. *Ob civis servatos*, For having saved his Fellow-Citizens. These Shields were consecrated in the Temples, in Honour of those who had saved one or more Citizens in Fights. 'Tis probable that this Lamp was made for some Person that had merited this Honour. The following Lamp³ is of a different Form, and rises up almost like a Column, and represents *Victory* bearing a Trophy. There were Trophies erected after Victories, and *Victory* was often painted wearing Trophies, as may be seen before in the first and fourth Volume. The next Lamp is much more adorned with Figures⁴: *Victory* holds a Trophy in one Hand, and a *Cornucopia* laden with Fruits and great Clusters of Grapes in the other: On the side of *Victory* is an Altar, on which is a round Shield as before, this was also a *clipeus votivus*, although the Inscription be not on it. On both sides of the two Extremities of the Lamp are the Cup-bearers holding a Horn drinking

PLATE XLVII.

Vessel in one Hand, and another Vessel in the other; these are very like to those which we have seen in the first Volume in the Chapter of the *Lares*.

- 5 V. The following Lamp ' is very remarkable for the Inscription, ANNO NOVO FAUSTUM FEL. This Inscription serves to explain a Medal of *Antoninus Pius*, where the Beginning of the Reading is composed of eight Letters, S. P. Q. R. A. N. F. F. OPTIMO PRINCIPI PIO. which has been thus explained, *Senatus Populusque Romanus unum novum faustum felicem optimo Principi Pio*. 'The Senate and People of Rome wish a happy and prosperous 'New-year, to the most excellent Prince *Antoninus Pius*.' This way of reading the Inscription of the Medal is authorised by the Inscription of this Lamp, where *anno novo faustum fel.* is to be read at large. The rest of the Inscription is so effaced as not to be read. The Inscription of the Lamp is something different from that of the Medal; for to make Sense of it, it seems as if it should be read thus, *anno novo faustum felicem exitum*, or *faustum felicem cursum*, which signifies, wishing that the Course or Event of the New-year might be happy: This Difference is of little Moment. If it is a sepulchral Lamp, it may be asked what signified wishing a happy New-year to the Dead? I should think, that as Time is continually passing away, as well in respect of the Living as the Dead, they might be wished a happy New-year, as they are wished a light Earth, Tranquility, Peace and Repose. On this Lamp are likewise seen some Medals, one of which shews *Janus's* double Face; another of two Hands clasped, signifies Concord; another Victory. Herein may also be remarked the Thunderbolt, to
6 which is annexed a Pine-apple. The following Lamp ' represents to us a winged Woman upon a Bull, such as we have seen after *Mithras* in the first Volume, and sometimes with the Symbols of *Mithras*. 'Tis a Figure that's very difficult to be explained, of which not any Account can be given, because it has never been found with an Inscription. Another Lamp represents a Bull fighting with
7 a Lion'.

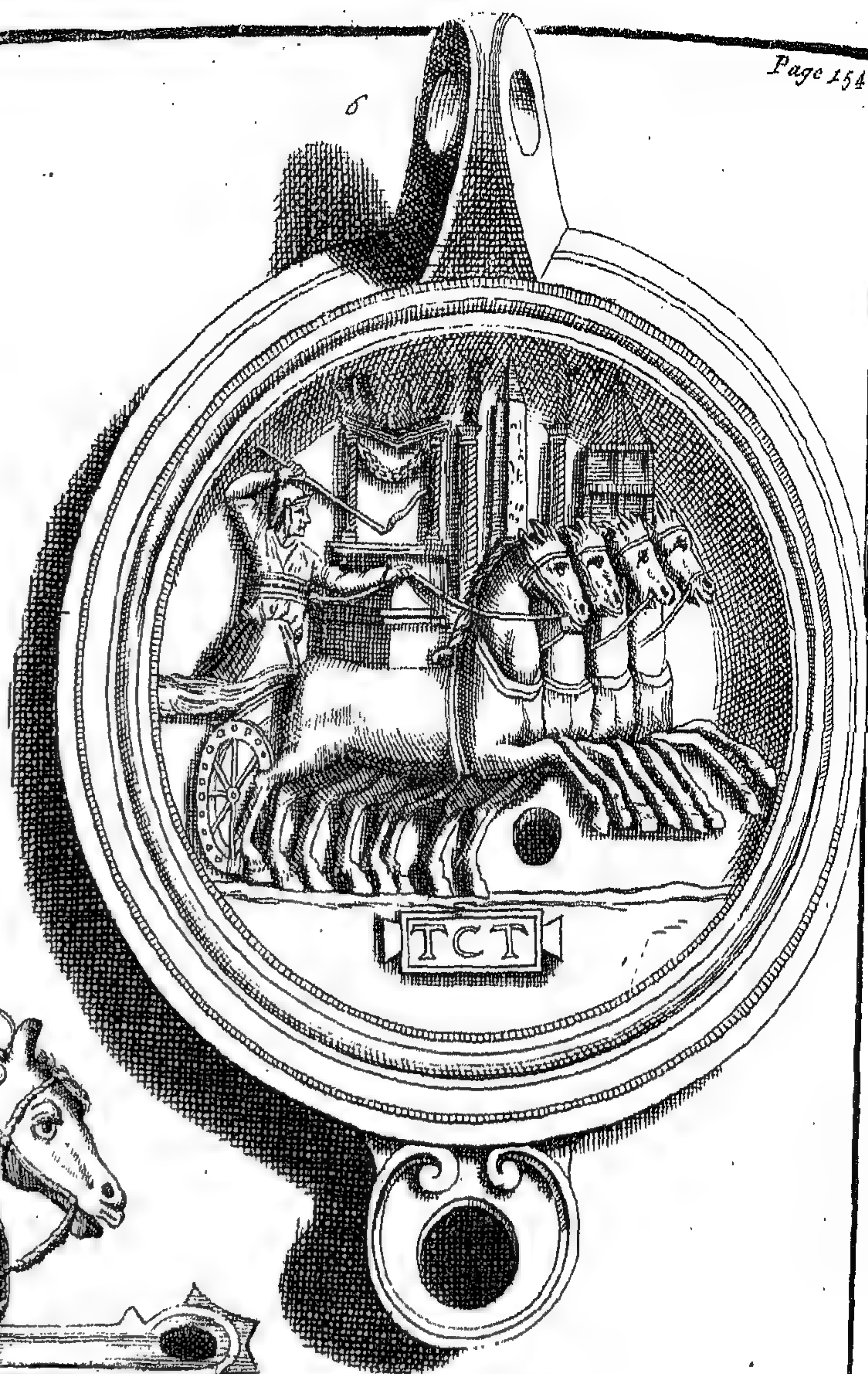
CHAP. XI.

Lamps with Representations of Battles on them, and Men on Horseback, Racers in the Circus, Gladiators, and other things.

- 8 THE Lamp ' that follows represents People fighting with a Bear; it was one of the Exercises of the Amphitheatre, as well as the hunting of Lions,
9 which we see in another Lamp '. Here is a Bear fighting with a Bull ' that is bound about the middle of the Body; this Bull seems to be ill treated by the Bear. *Bellori* thinks that the Man that's seen in the last Lamp is a Dancer'', like to those Dancers that we saw in the Pavement of a Sepulchre given before.

PLATE XLVIII. The two Lamps in shape of Men on Horseback', given by M. *de la Chaussée*, have no need of Explanation: One has two great Vessels, one of each side', on
1 one of which is *Jupiter's* Eagle. The other Lamp with a Horse's Head ' was
2 made to be hung up, as appears by the Chain and Rings.
3

The Racers of the *Circus* are represented on a Car in three Lamps. The first
4 Racer ' has only two Horses, the second has four ' and holds a Palm, a token of
5 his



Bellori



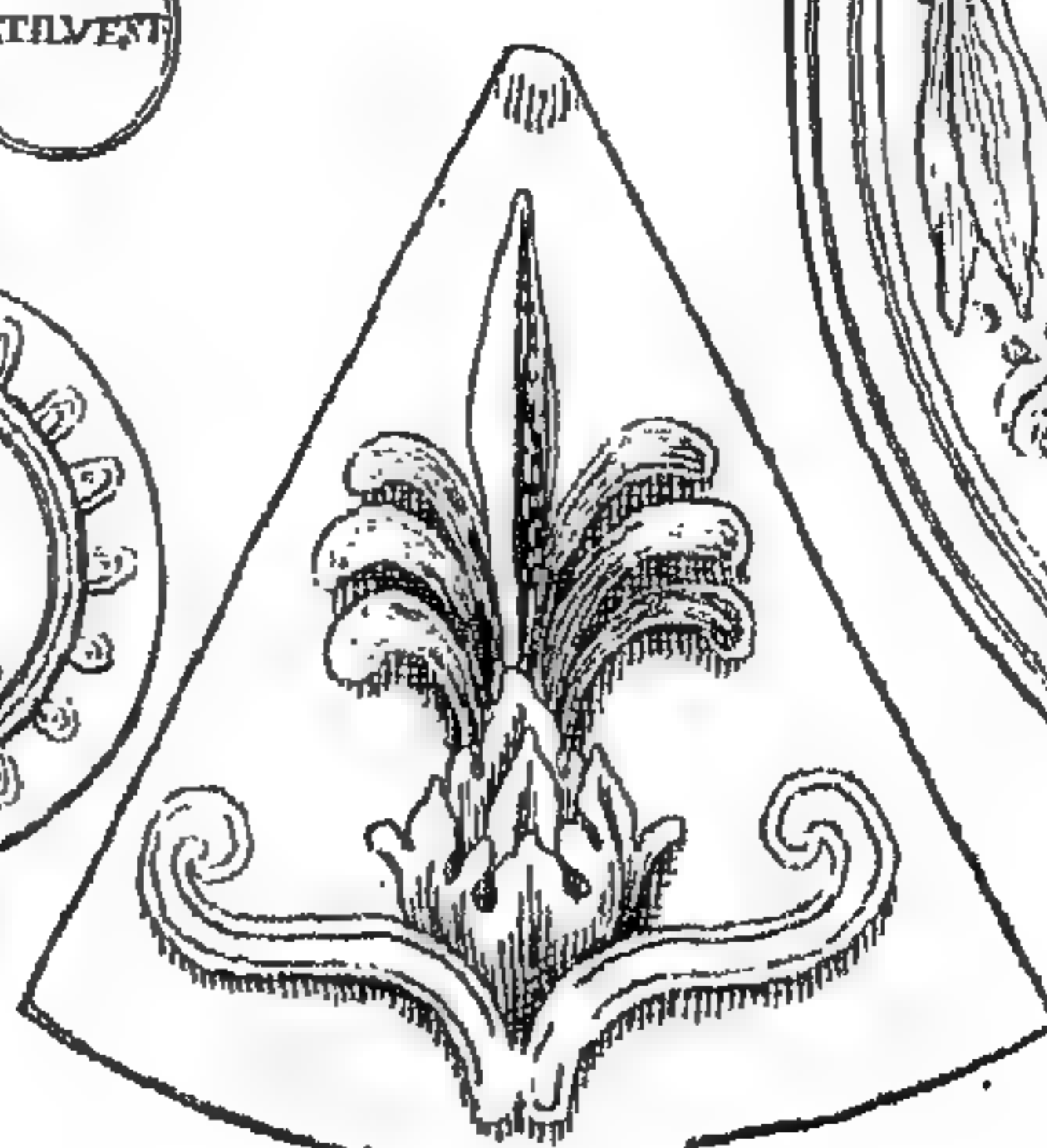
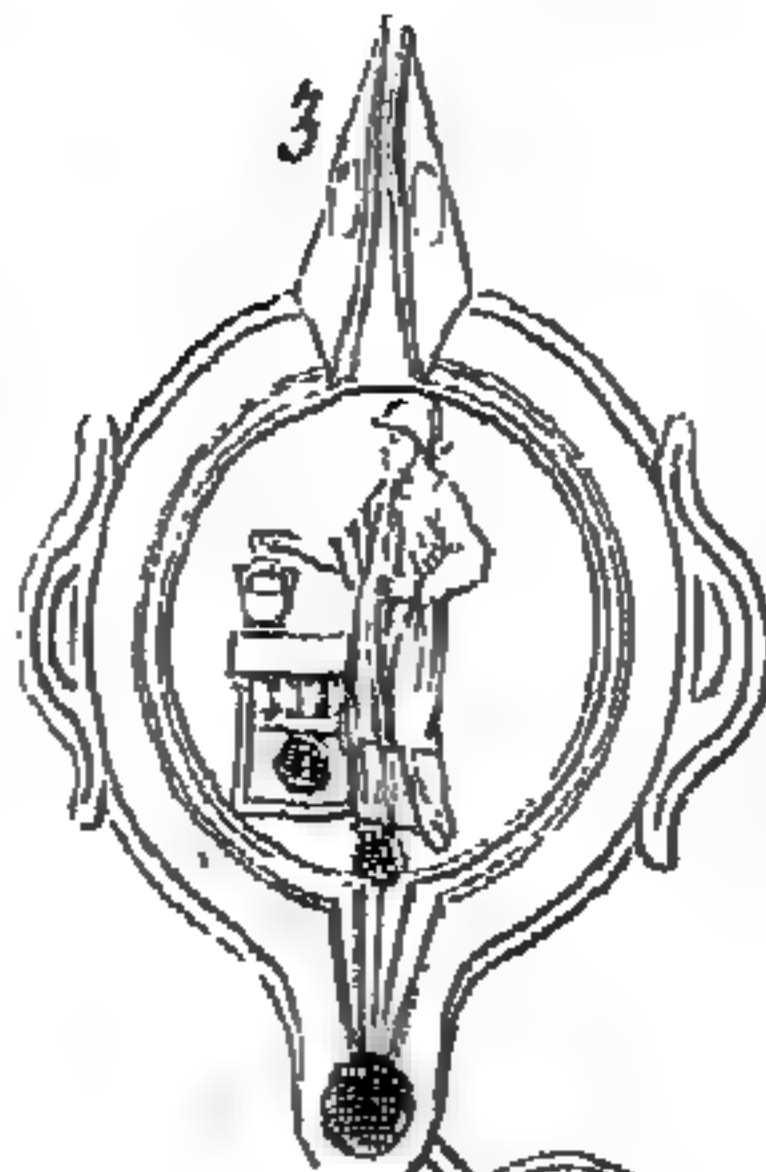
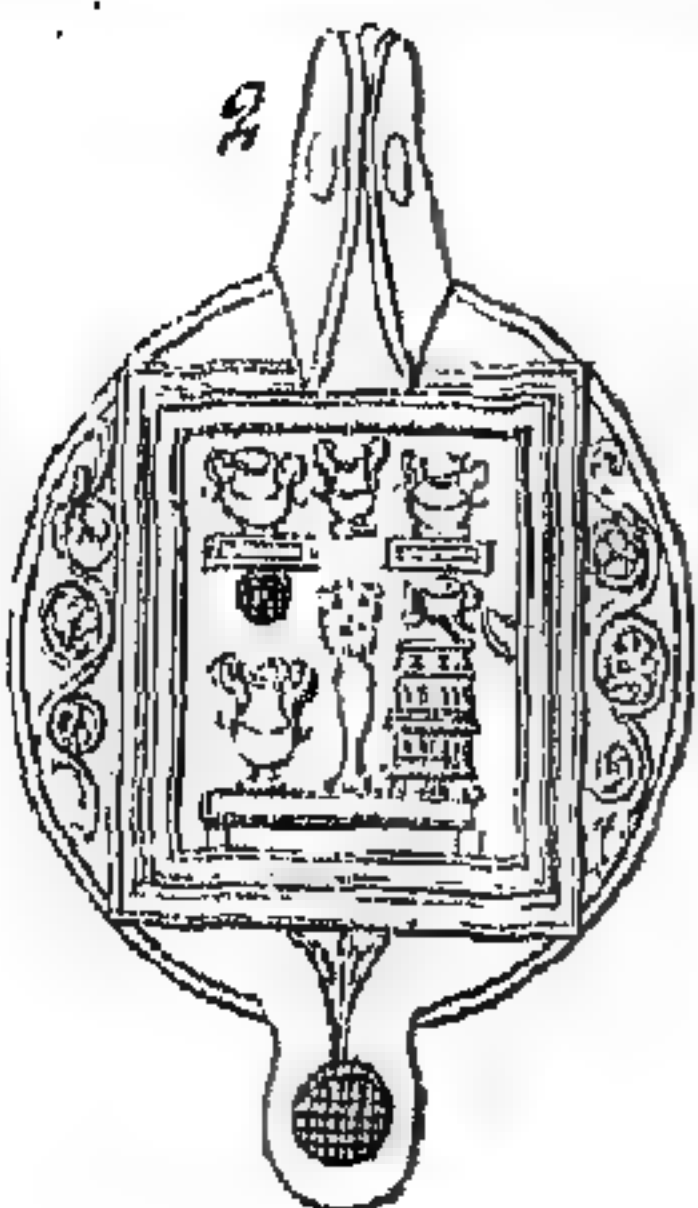
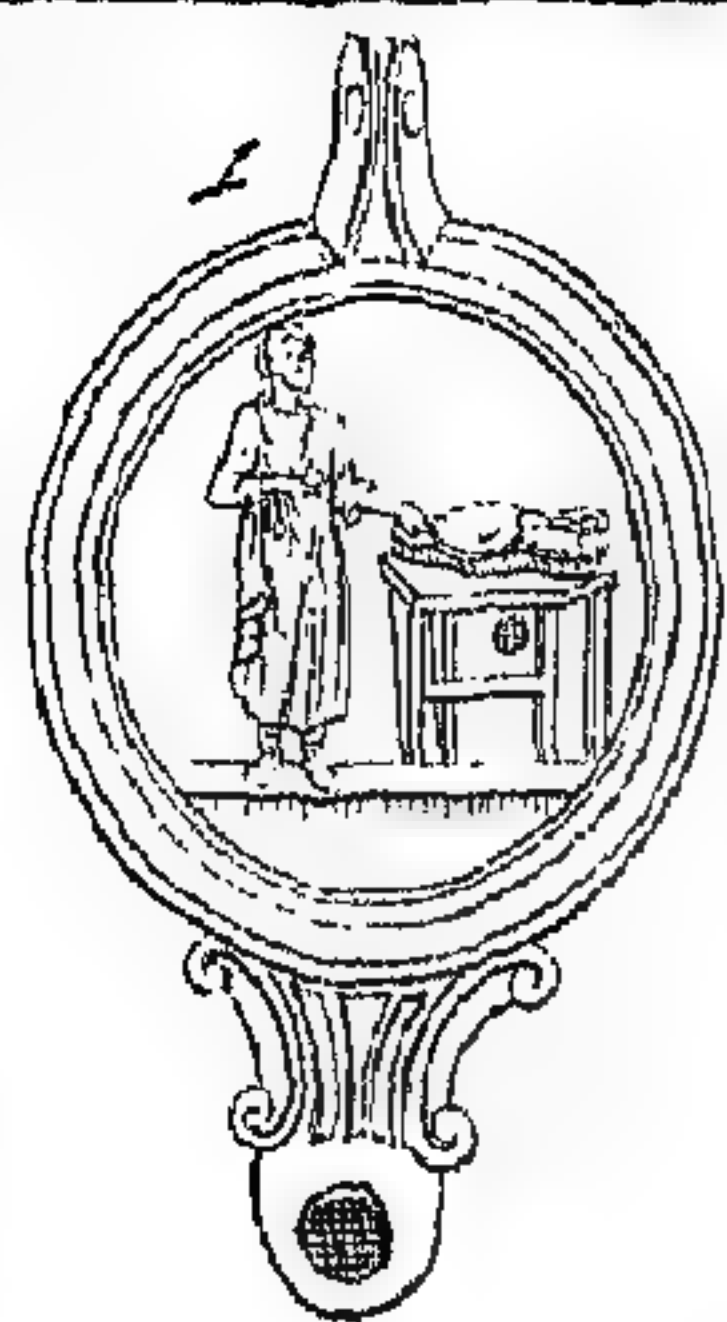
La Chaufre



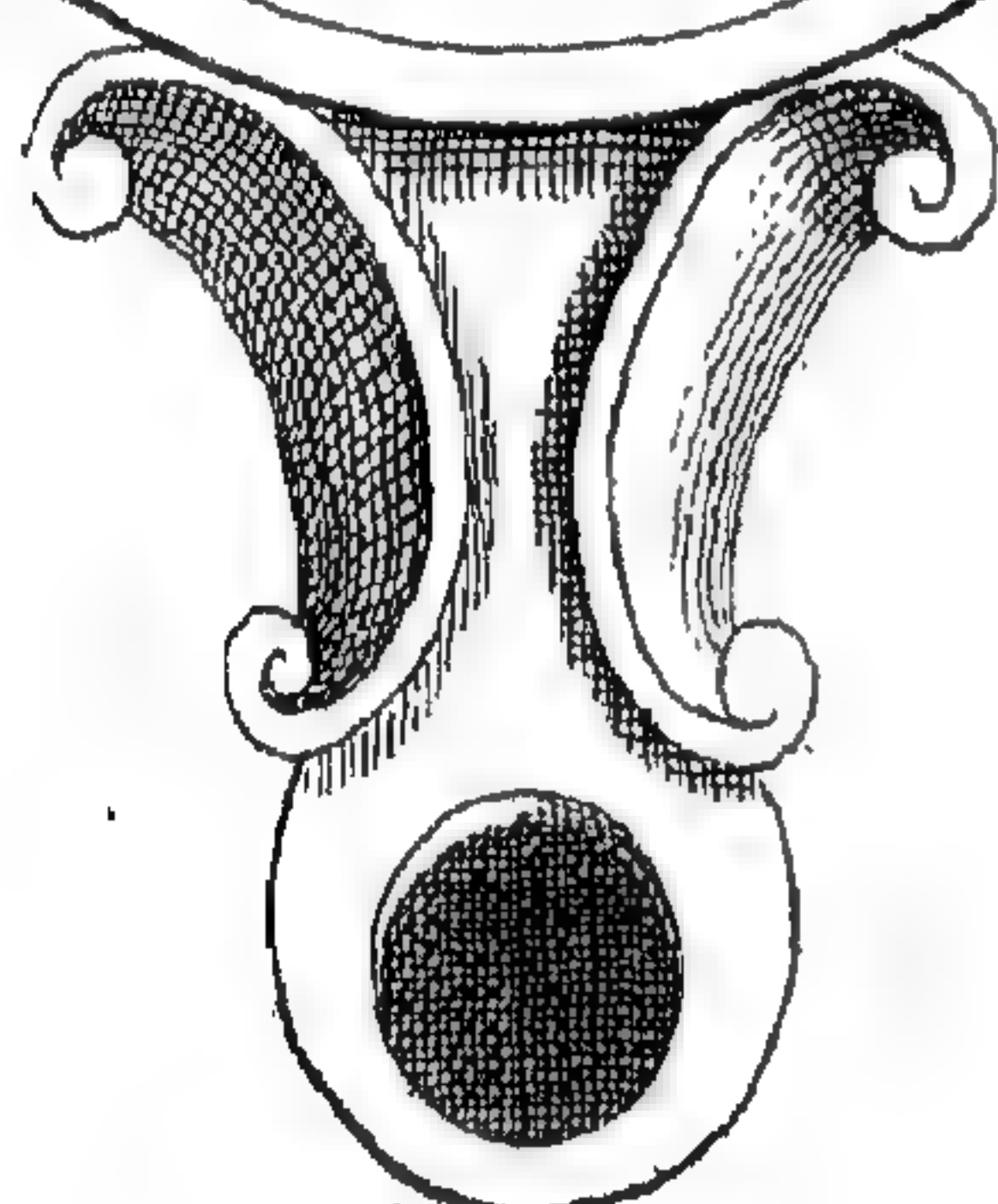
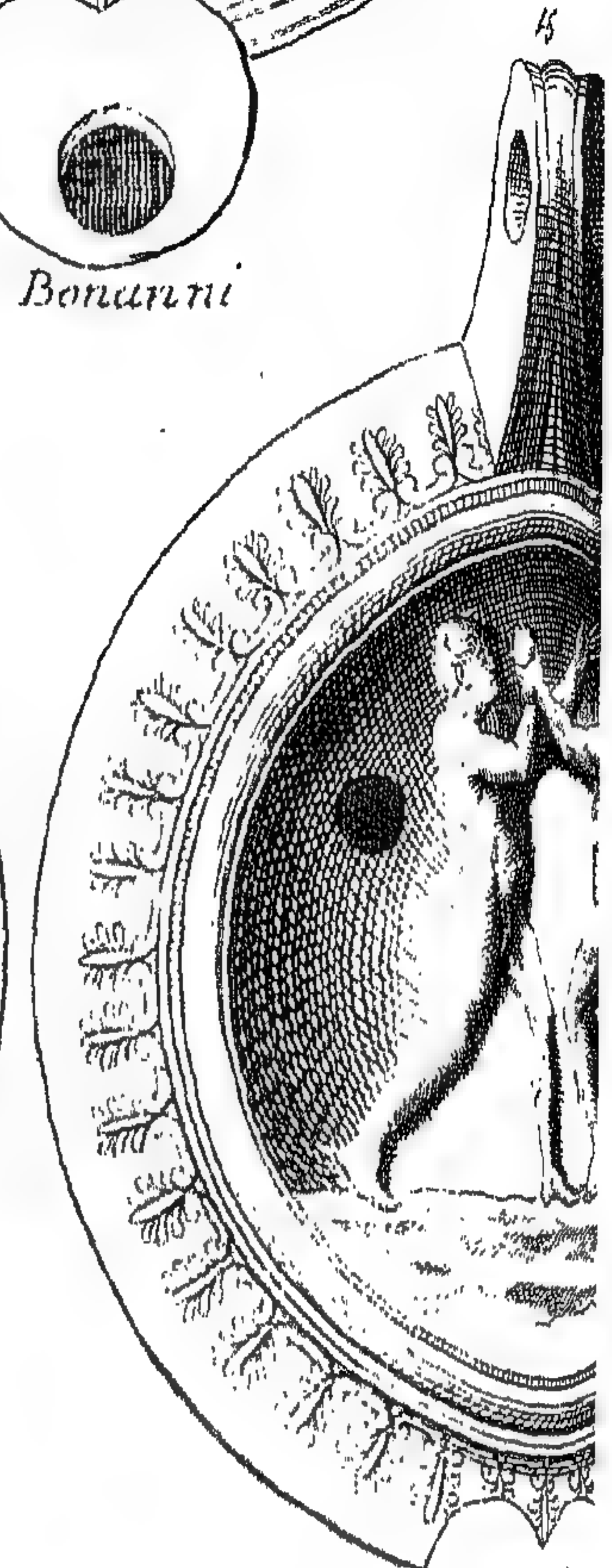
La Chaufre



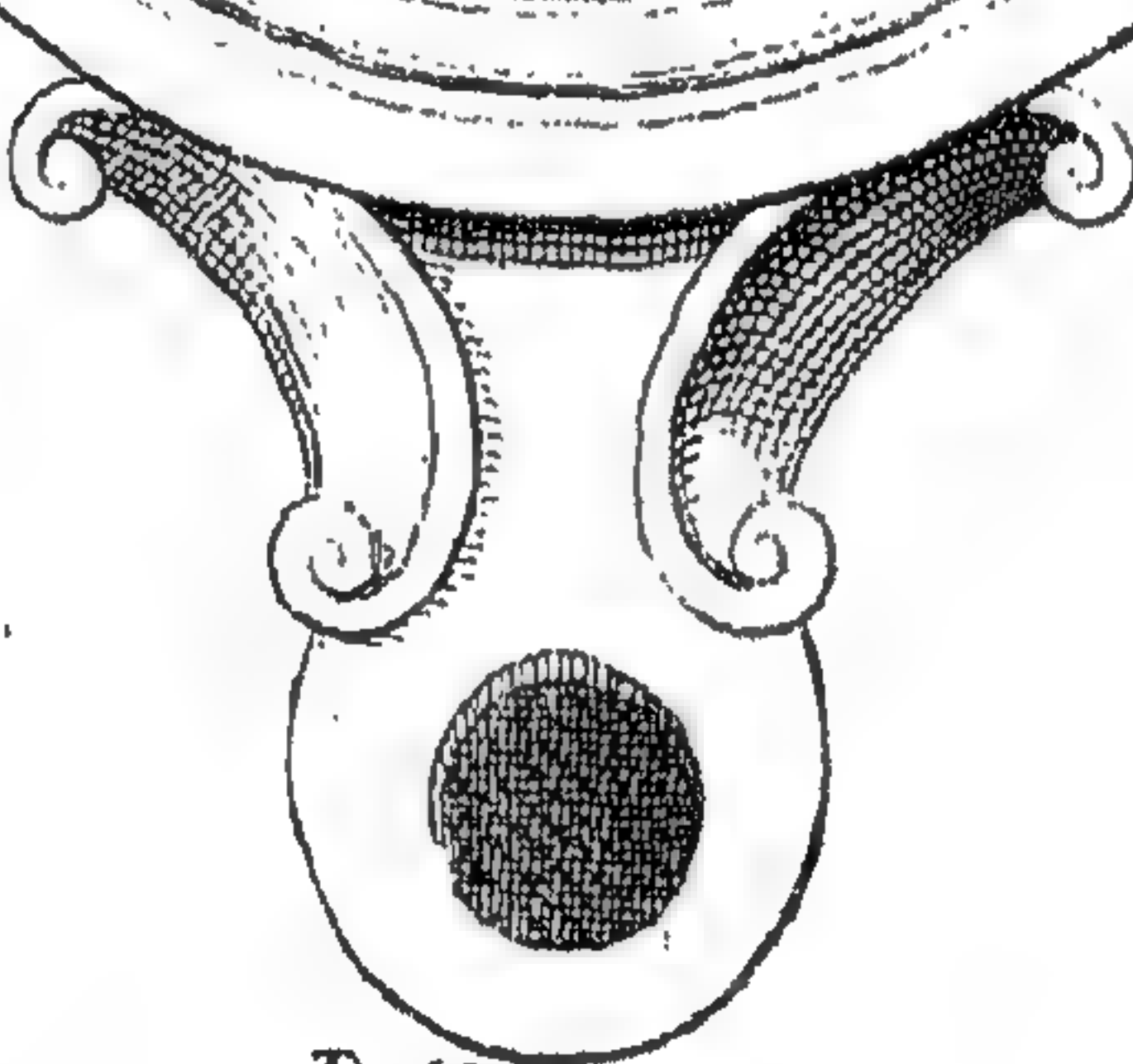
La Fauvel



Bonanni



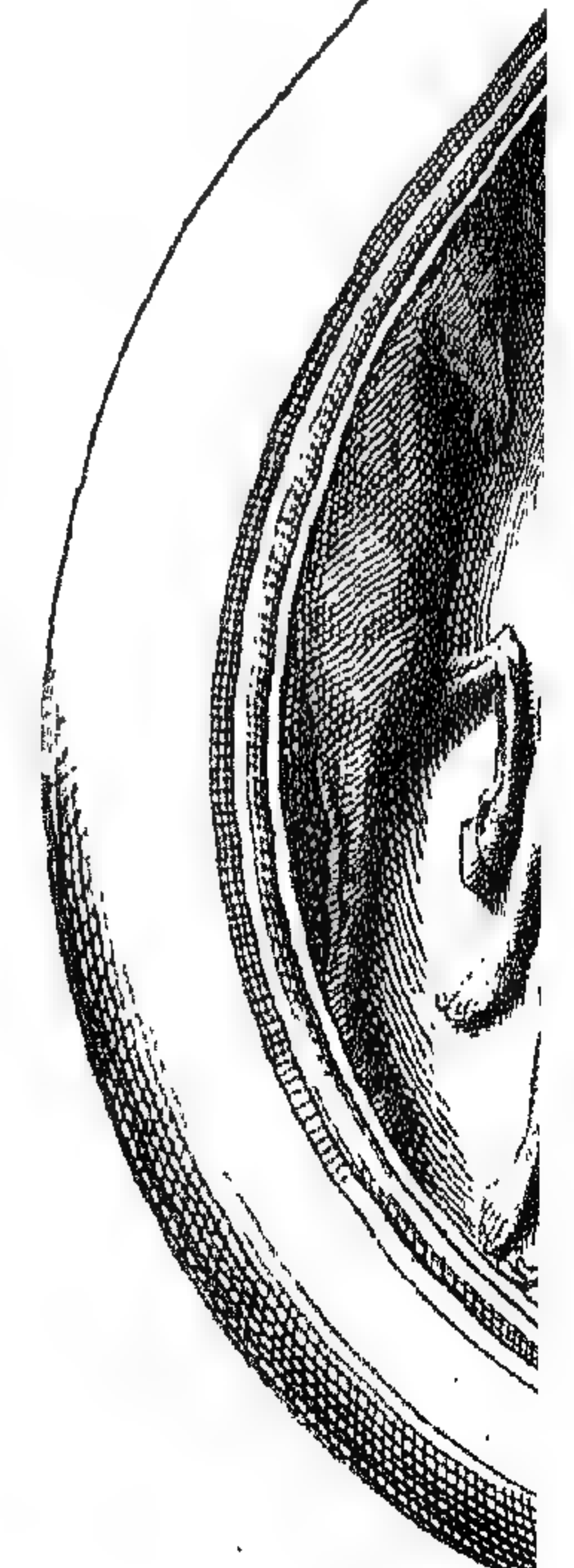
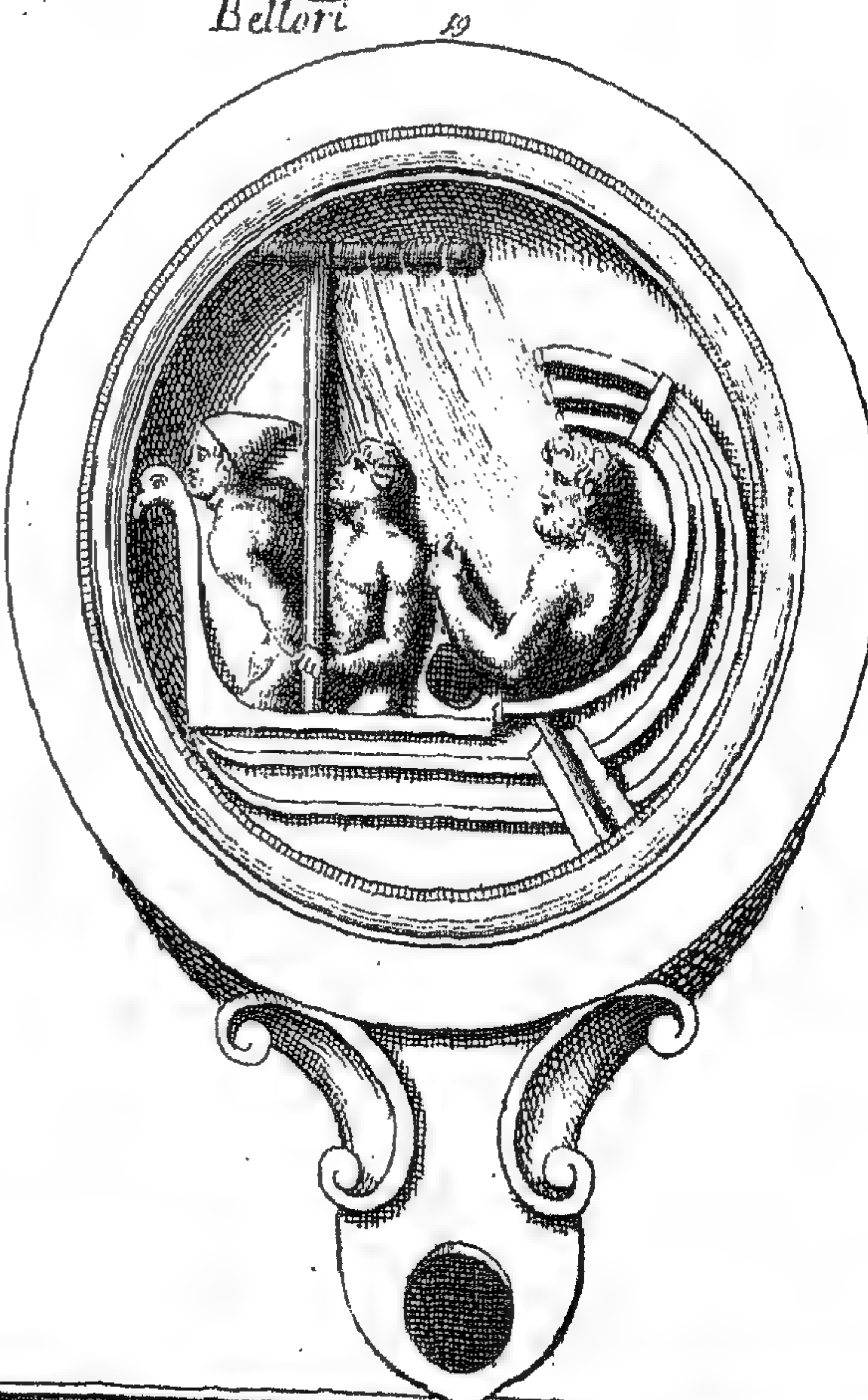
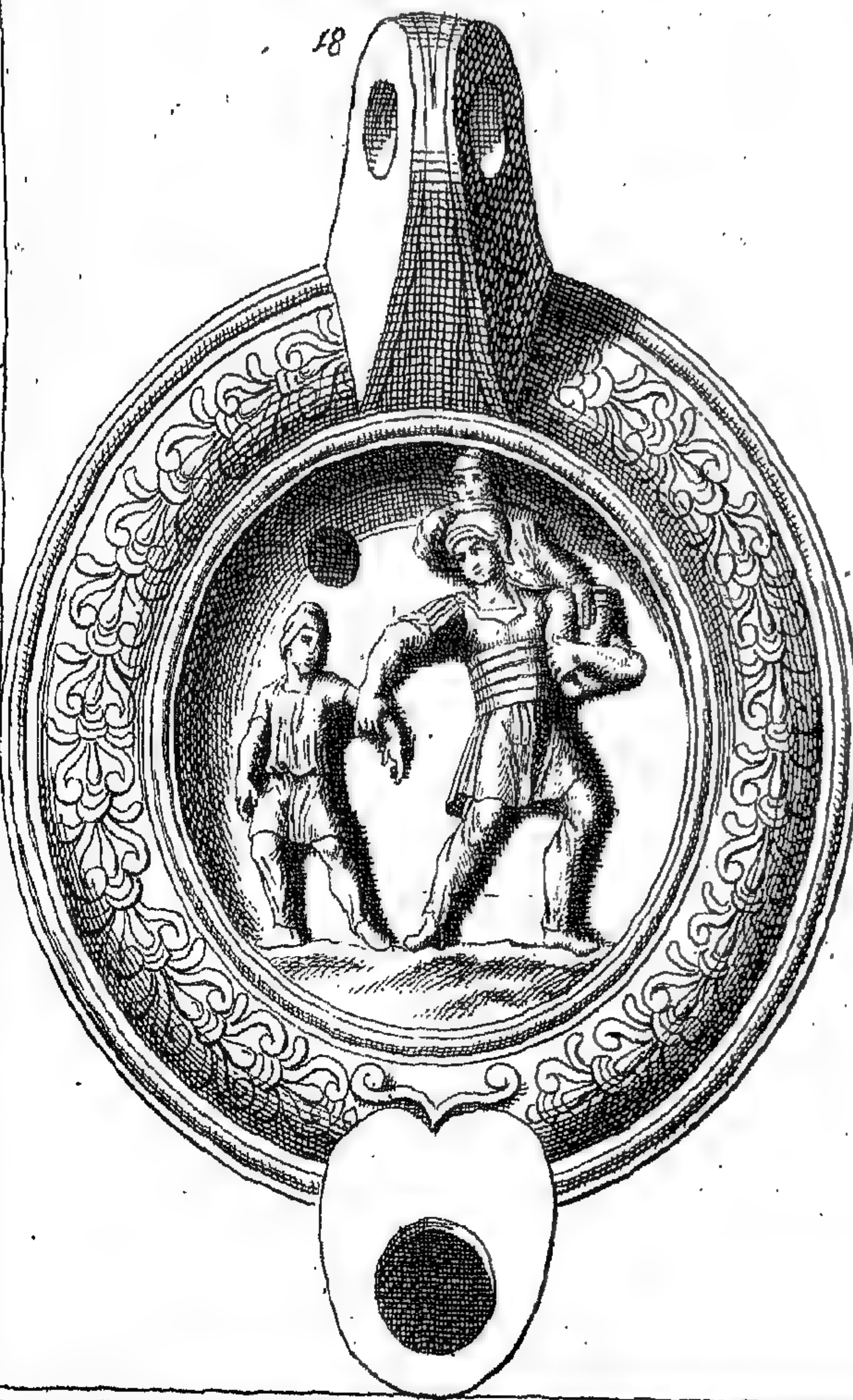
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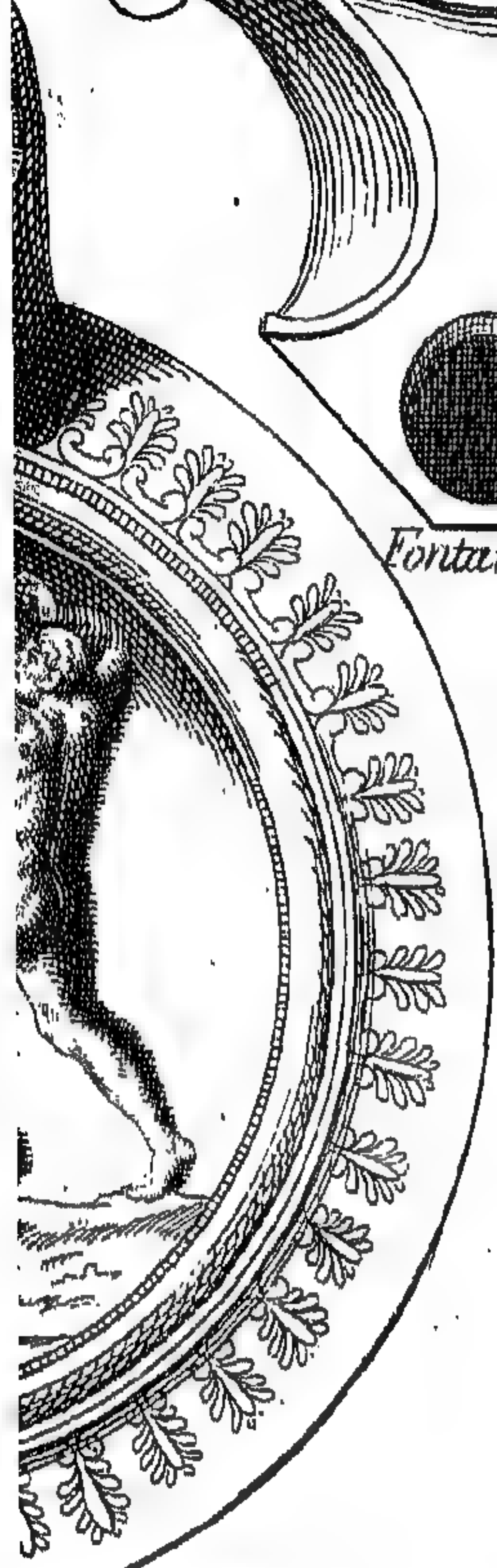
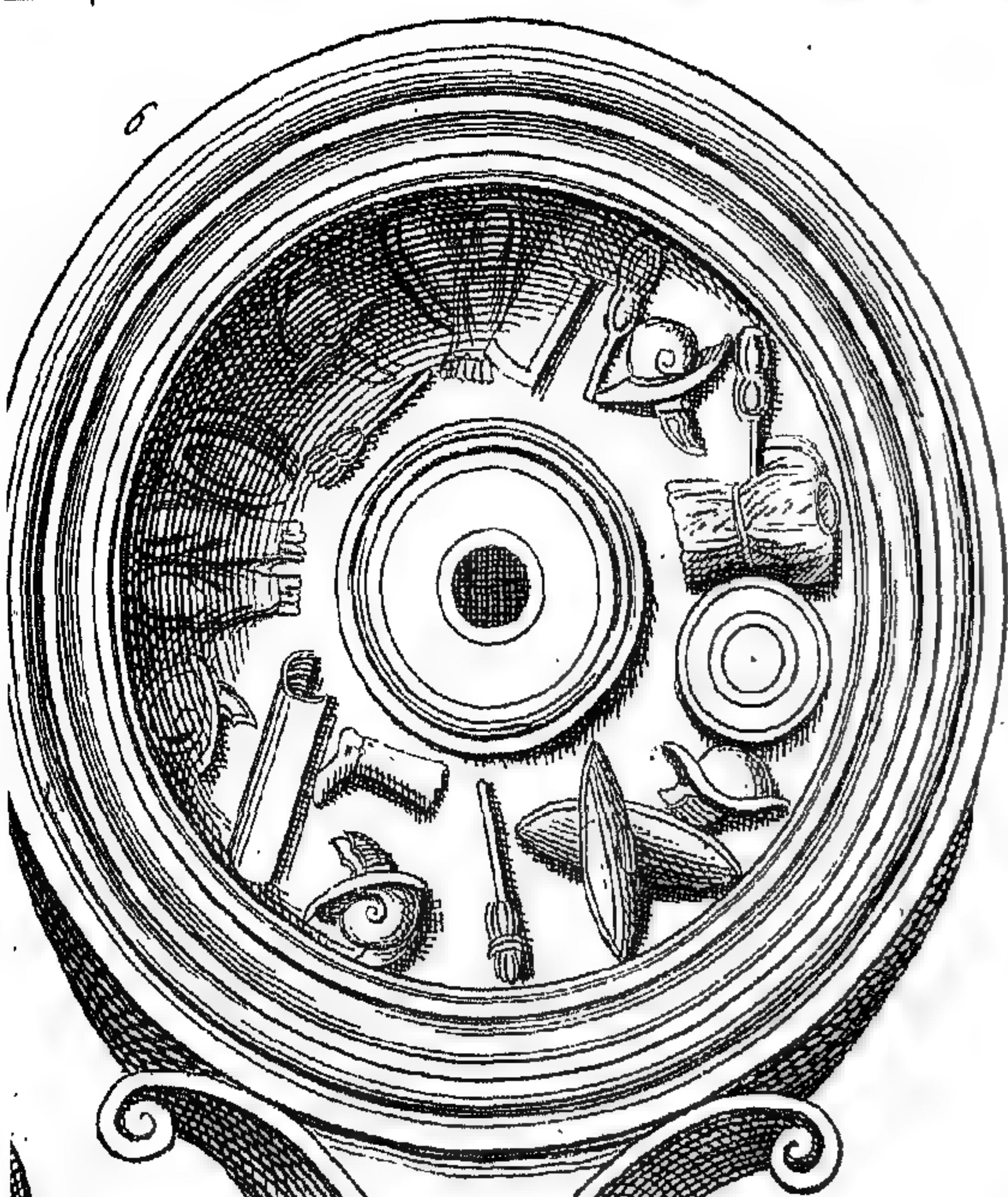


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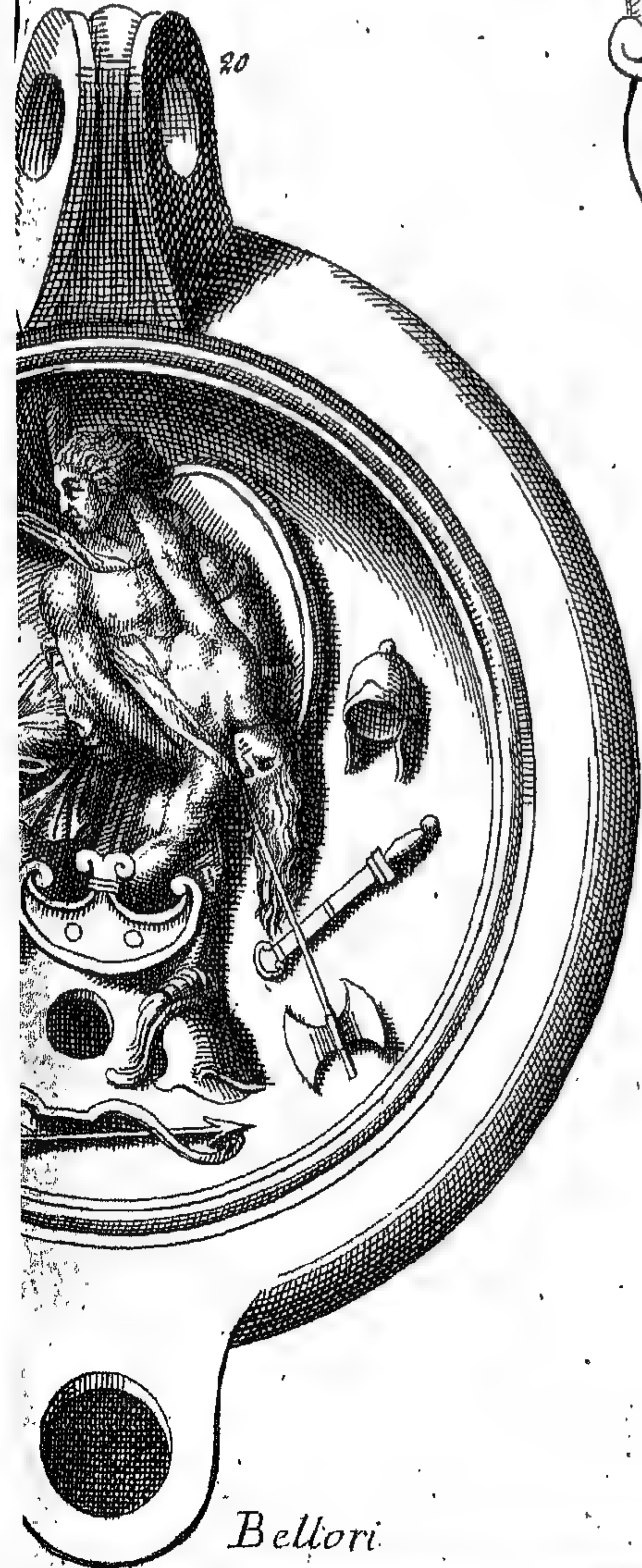
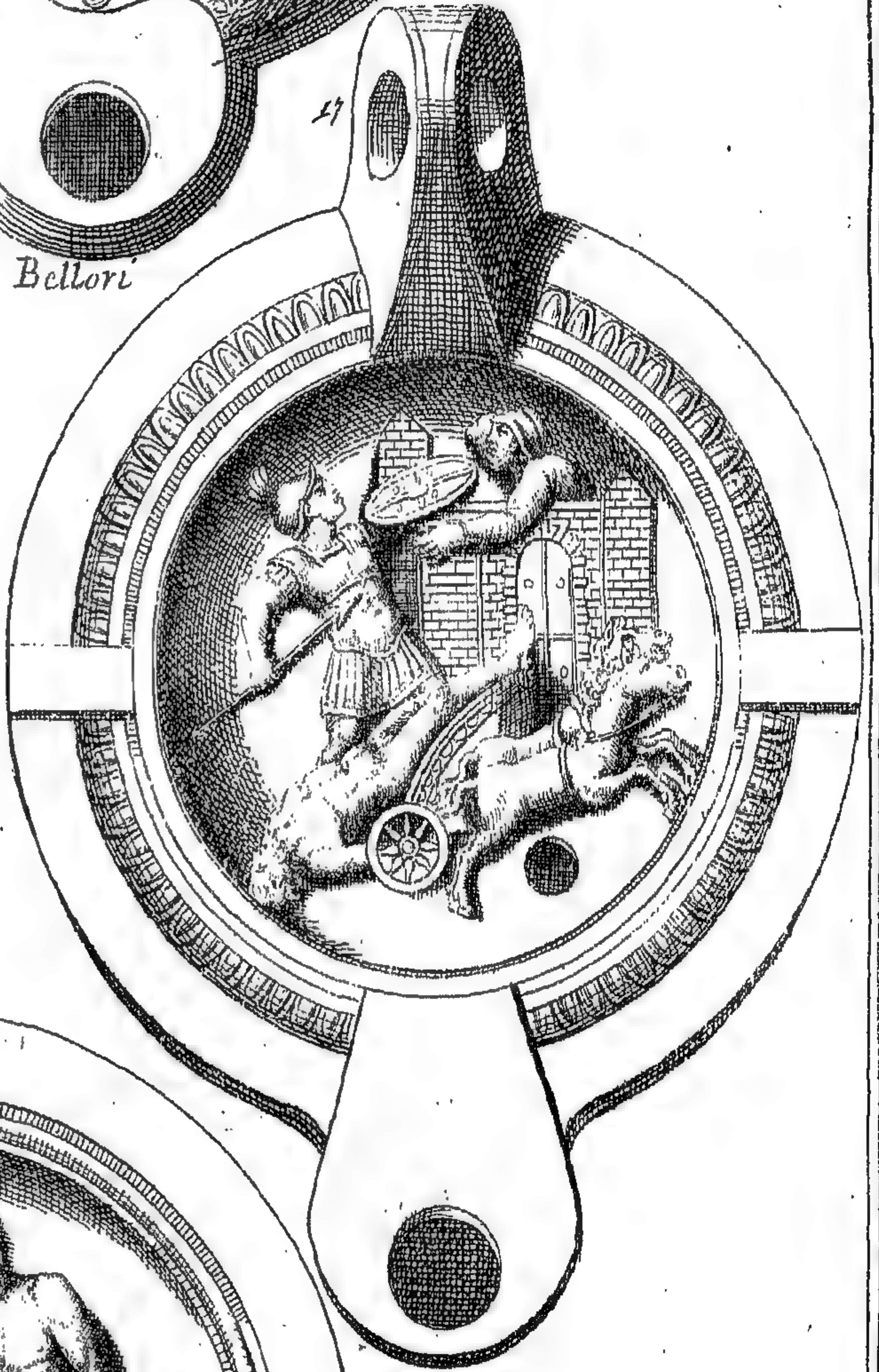




Fontanini



Bellori



Bellori



Bellori

his Victory : the third is more remarkable ⁶, the four Horses there seem crowned after an extraordinary manner, and which we have never observed. For to shew that the Race was performed within the *Circus*, the Obelisks and Columns and other Edifices are placed here, which cut almost the whole length of the whole *Circus* in two. This Lamp was made for some famous Charioteer, as they were called, and 'tis likely that the three Letters that are at the bottom, T. C. T. were the first Letters of his Prænomen, Name, and Surname.

'Tis not easy to explain what the Woman is doing who holds her Hand upon a Vessel placed on a Table ¹; and perhaps still difficulter to explain the following Lamp ², in which we see a great Number of Vessels ranked in order. Another Lamp ³ represents *Minerva* holding her Hand upon a Pot, which is a Pot of Oil, as *Beger* says, which *Minerva* was the Inventress of, as is more than once affirmed by the Mythologists. The Inscription that is underneath it shews whom this Lamp was made for, C. A T T I L. V E S T. Which may be read thus, *Caius Attilius Vestinus*; the last Name is not so certain as the two others. Two *Genius's* holding a Crown make up all the Ornament of the next Lamp ⁴.

Here is a Fight with Lions ⁵; it is one Man alone who fights against four with a Club, he seems to defend himself gallantly, tho' the Match is unequal. The following Lamp ⁶, which the Illustrious Monseigneur *Fontanini* sent me the Print of, is very remarkable, 'tis laden with Shields of different form, with Helmets, Cuirasses, Boots that were called *Ocreæ*, and several other things which are not well understood. The Lamp that follows is very remarkable ⁷, four Persons, that is to say three Men and a Woman, seem erecting a Trophy, or perhaps the God *Terminus*. I do not know whether it is a serious subject; what makes me suspect its being a Sport of the *Bacchantes* is, that one of those that are erecting the Trophy seems to have the Tail of a *Faunus*, and that the Image of a Man that's going to be erected for a Trophy holds a Pot.

This Plate contains also several Lamps of Gladiators. The first represents a Column ⁸ with a Flame upon it, and two Men, one of whom holds a long Staff, and the other who had one likewise hath leaned it against the Column. The second Lamp shews a Gladiator upon his Knees ⁹ armed with a Shield, holding a Trident with one Hand, and a Sword with the other; the Trident was the Arms of the Gladiator called *Retiarius*, of which we have spoken in the fourth Volume, he made use of it as a Sword; we see him here wearing both one and the other Weapon. In the following Lamp ¹⁰ two Gladiators, one of whom is kneeling, wear either Plumes or Palms on their Helmets, it not being easy to distinguish what it is: *Bellori* thinks that these are *Samnite* Gladiators, but they do not much resemble them, if they are compared with those which we have described in the third Volume. The two Lamps following express each of them a Gladiator; one of which is sitting ¹¹, the other ¹² has one Knee on the Ground. The Shields of all these Gladiators are hollowed like a Gutter Tile. ^{11, 12,}

The two Gladiators following ¹³ are not unlike in their form to those that were called *Samnites*, and seem to have their left Thigh better armed than their right as was usual with these Gladiators, and that was better armed by them because it was most exposed in their Fights. What is herein observable is that one of the Gladiators has a Helmet bent backwards with a point that returns before like a *Phrygian* Tiara. The following Lamp ¹⁴ represents likewise two Gladiators and a Man that puts himself between them for to separate them: this Man holds a Rod, the mark of his Command: these Men were called *Designatores* and *Virgatores*, as *Bellori* says, being as it were Presidents of these Games; the Name of this is written at the bottom, and is *Sabinus Popillius*. The Lamp following represents two Champions at Boxing ¹⁵, which were called *Pugiles*; the next Lamp shews

- 16 " shews one of those *Desultores* who rid a Horse-back, having another led Horse, and vaulted skilfully from one upon the other.

C H A P. XII.

Lamps, with Representations of the History of Troy, of the Amazons, Ships, Funerals, and other Subjects.

17 **T**HE three following Lamps relate to the History of *Troy*: In the first 17 *Achilles* drags the Body of *Hector* fastened to his Carr. The Man who speaks to *Achilles* from the Walls of *Troy*, and wears a *Phrygian* Tiara, seems to
18 be *Priamus*. In the other Lamp 18 *Aeneas* carries his Father *Anchises* on his Shoulders, holding his Son *Ascanius* by the Arm; an Image that's often met with
19 on Ancient Monuments. The next Lamp 19 shews *Ulysses* fastened to the Mast of his Ship, for to hear the *Syrens* singing. What is here observable is first of all *Ulysses's* Cap ending in a point, which is also to be seen in other Monuments. Secondly the *Cheniscus*, or Goose's Head, which is here on the Head and not on the Stern, where it commonly was placed.

20 The Lamp of the Amazon mortally wounded 20, whom a Man carries in his Arms, may be referred, says *Bellori*, to a History that *Plutarch* relates in the life of *Demosthenes*, where speaking of the Battle of *Philip* against the *Greeks* which the Oracle had foretold, fought at *Chæronea* and the River *Thermoodon*, he relates a passage from *Duris*, who says that *Thermoodon* was not a River, but a Man of that Name who carried in his Arms a wounded Amazon: ' *Duris*, says
' *Plutarch*, observes that *Thermoodon* was not a River of that Name, but says
' that some having dug the Earth for to fix a Tent there, met with a Statue of
' Stone that was not very great, with an Inscription signifying it to be the Statue
' of *Thermoodon*, who carried a wounded Amazon in his Arms.' I can hardly believe that the Image of this Lamp has any relation to this History, and so much the rather from there being a Horse near it, from which the Man who carries the Amazon is probably alighted, which does not very well agree with the Statue found. The Arms of this Amazon are the two edged Ax, the Bow and Quiver, and the Pelta, a kind of Shield peculiar to the Amazons. The other
21 Amazon mortally wounded 21 is supported by other Amazons: we see here the Arms both of one and the other, two Pelta's, and two *Bipennes*, or two-edged Axes.

PLATE The following Lamp 1 has not any thing that wants a Description. That
L. underneath 2 which is, says *Licetus*, of a black Earth, hath its bottom in Form
1 of a Ship, and has likewise the Figure of two other Ships on its Surface, one of
2 which is extremely effaced: that which is entire has five Rowers and one Pilot; the Head has two Beaks, on the Stern is that Ornament which was called
Aplustre.

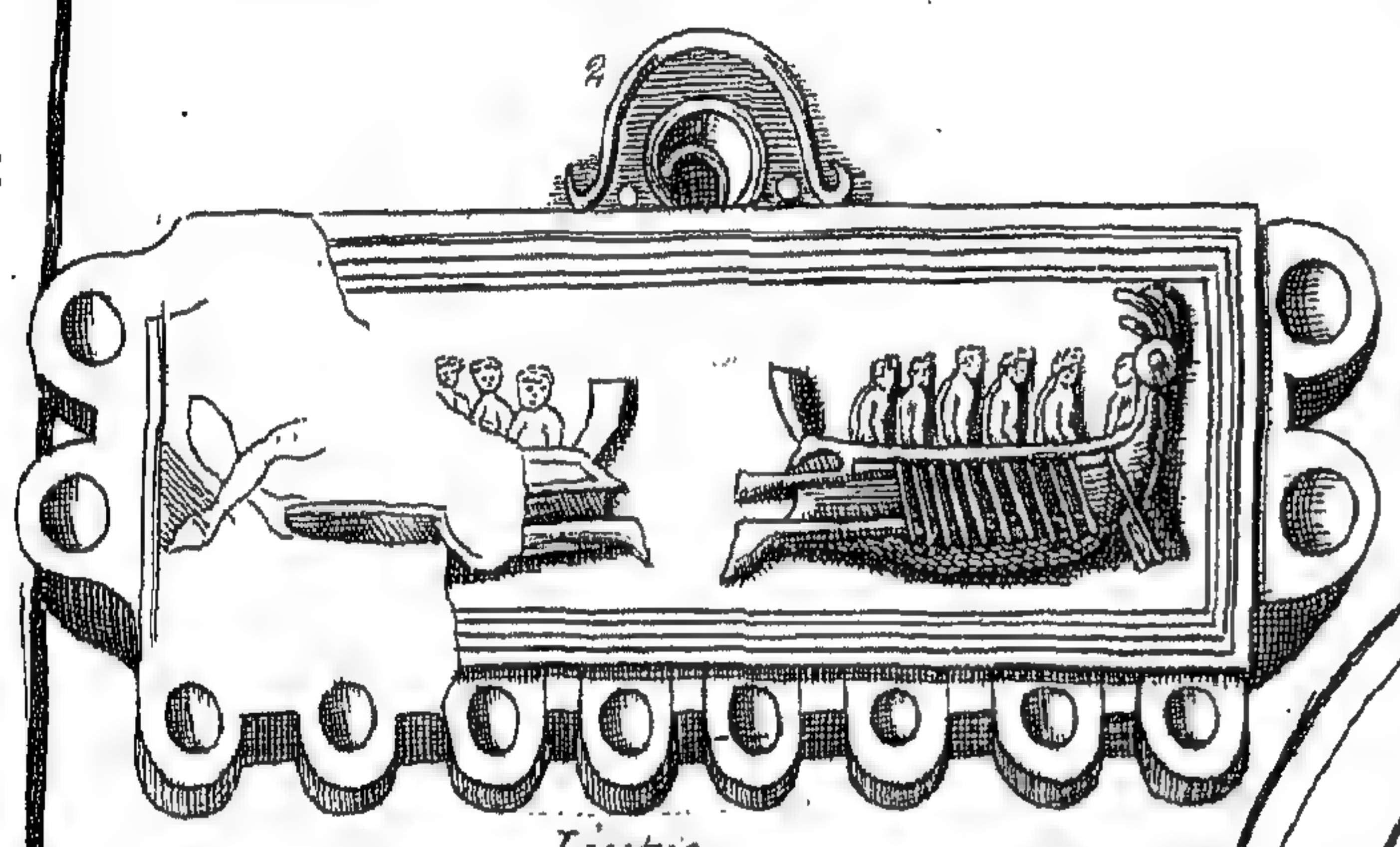
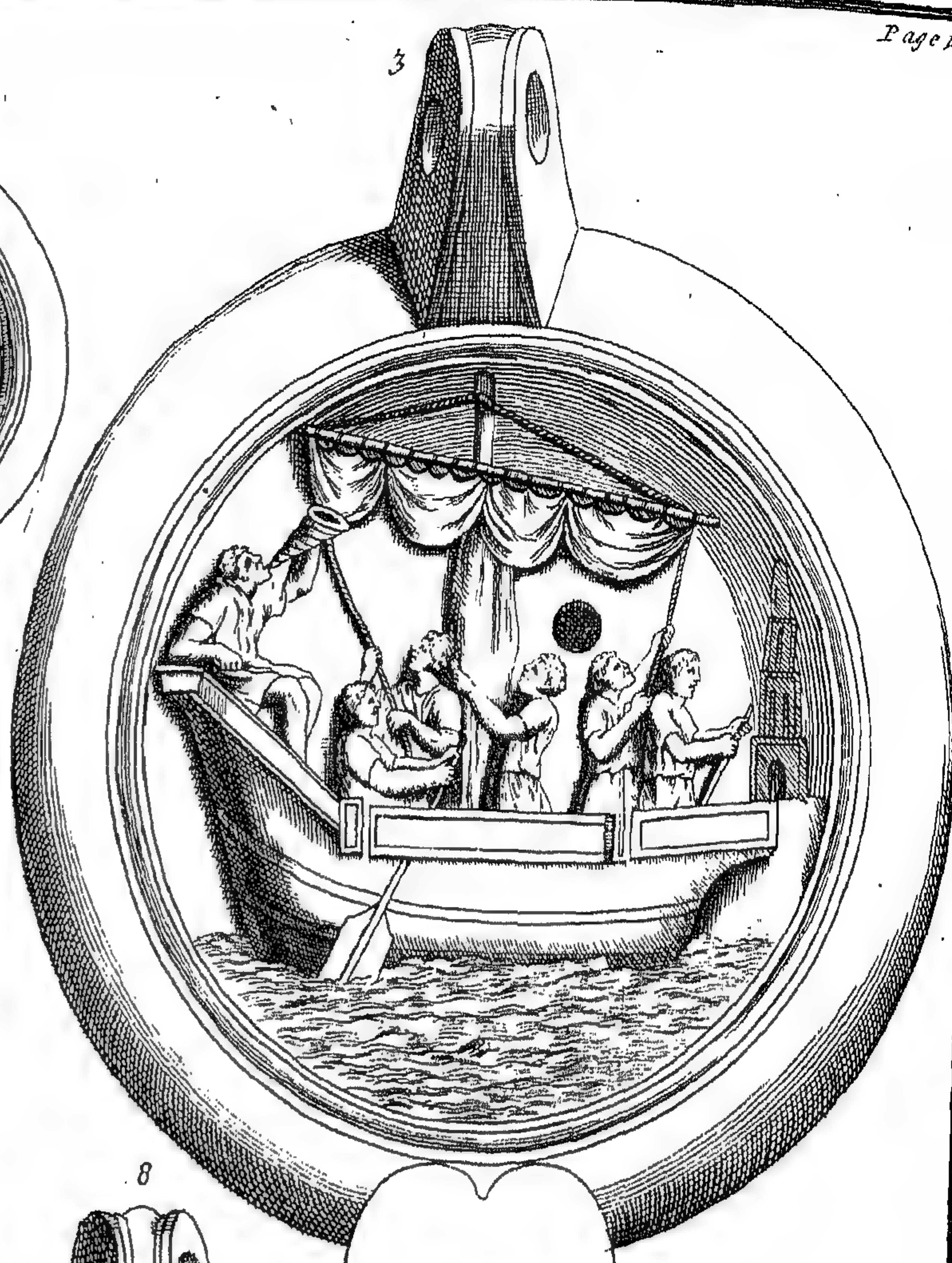
3 On the Lamp following is another Ship 3 that sails only; 'tis in this manner the Merchants Vessels passed the Sea: A Man at the Stern sounds a Sea Trumpet: The Ship arrives at a *Pharus* or Watch-Tower, which *Bellori* thinks to be the
4 *Pharus* of *Alexandria*. The Lamp with Vizards 4 that is below, shews four of them, which makes it evident that whatever offered it self to the Workman's I-
5 magination was represented in Lamps. Another Lamp 5 shews us one of those Juglers that diverted the People with their Legerdemain: This here makes a
Dog



Licetor



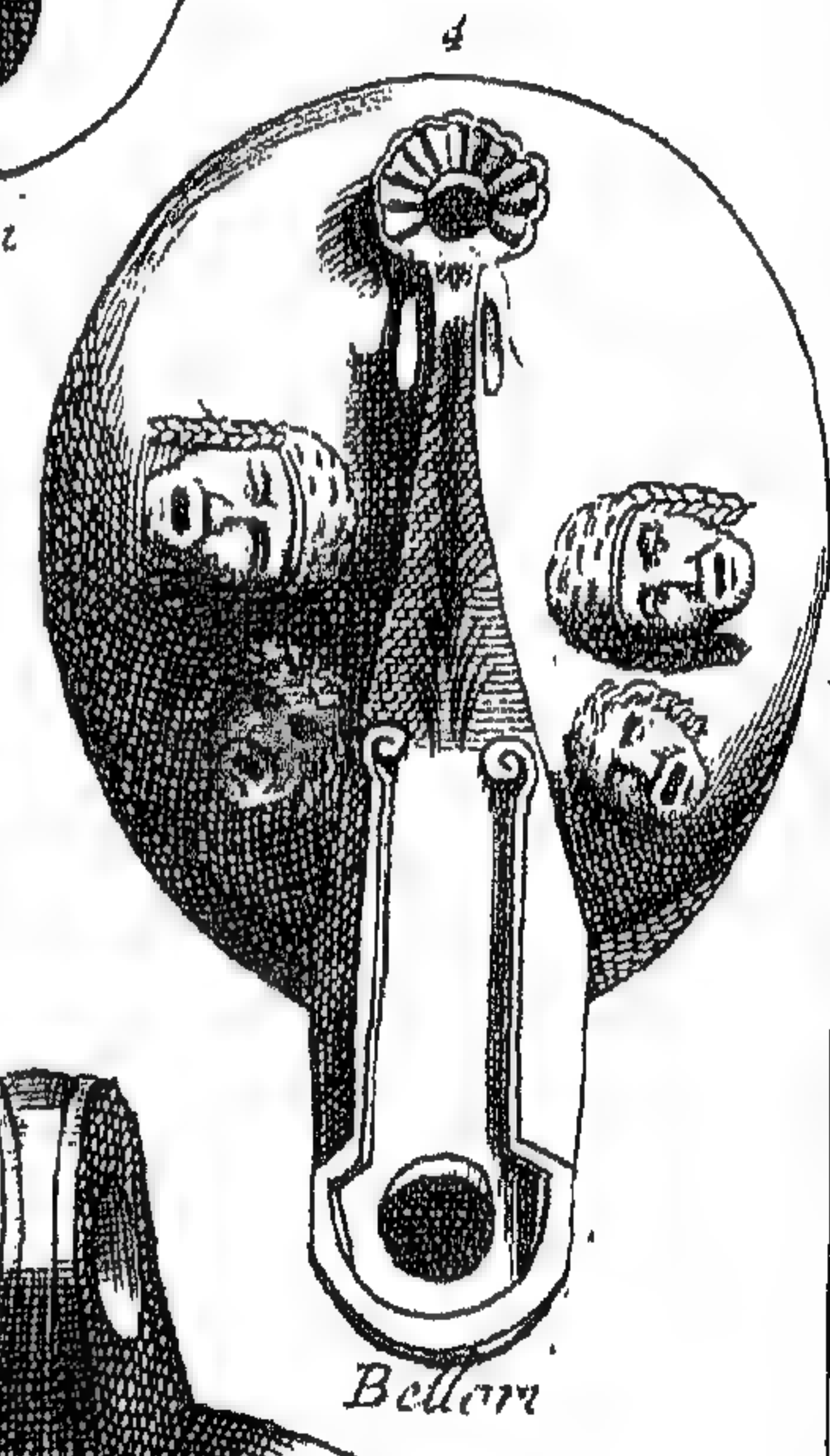
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Licetor



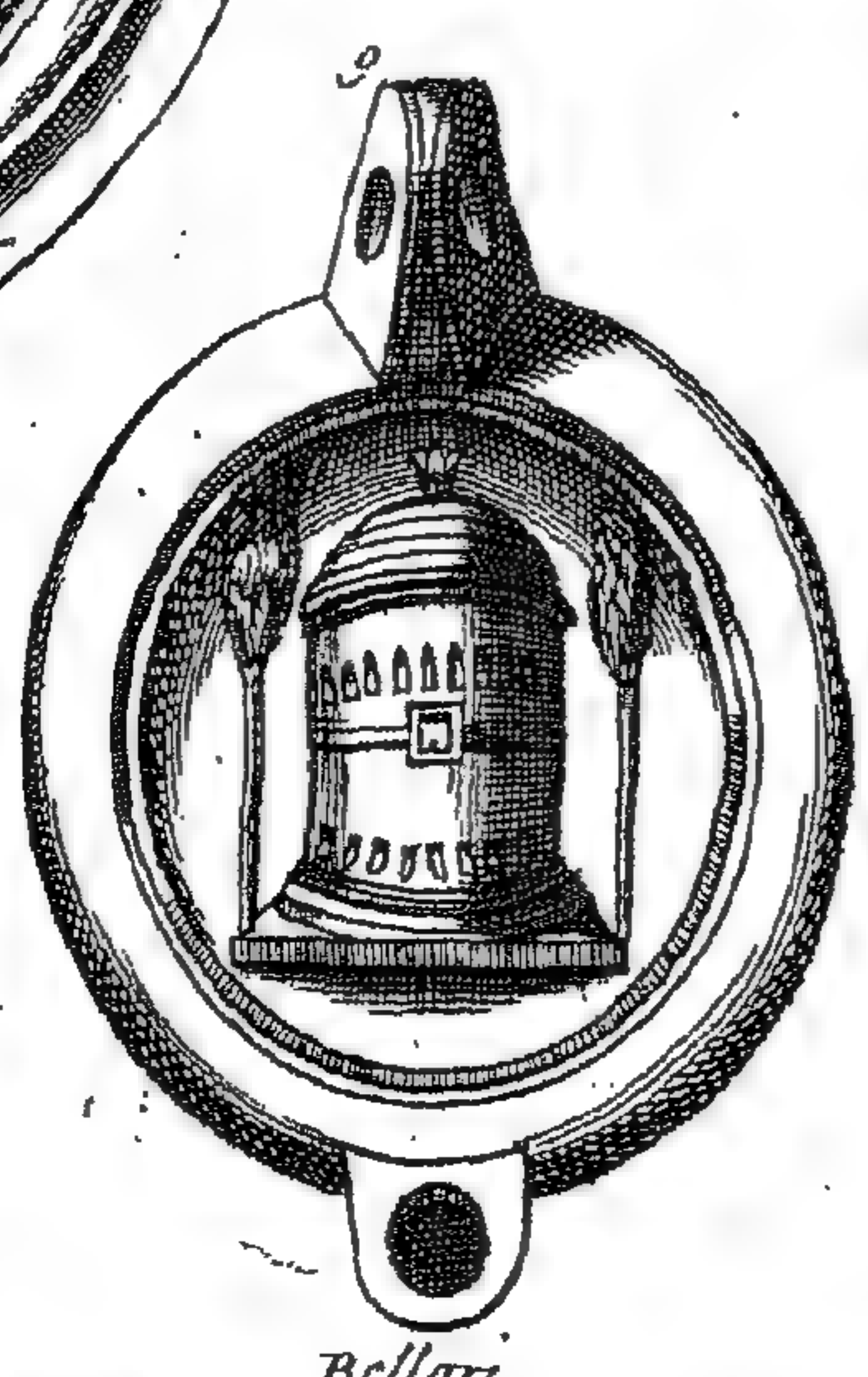
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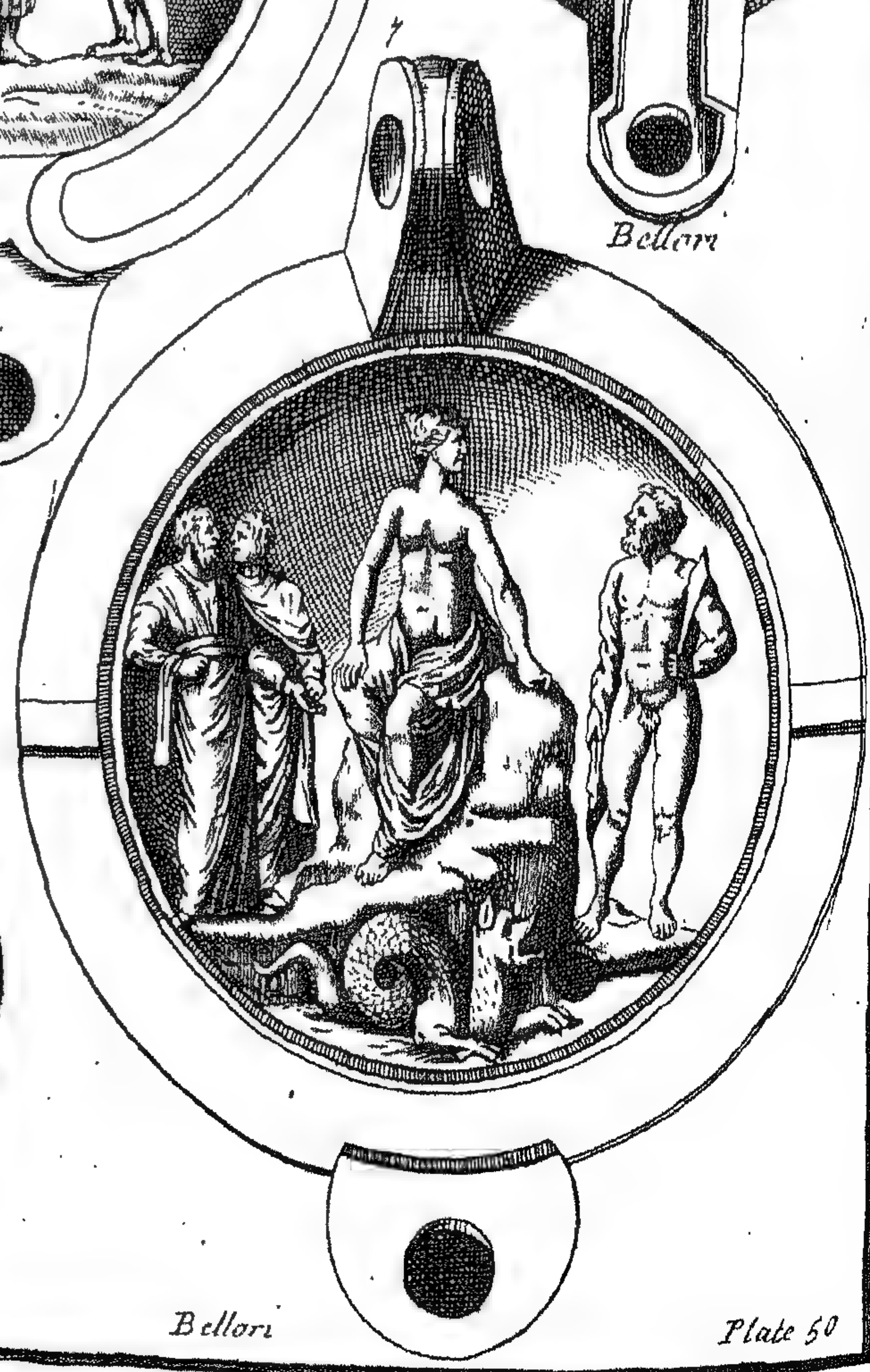
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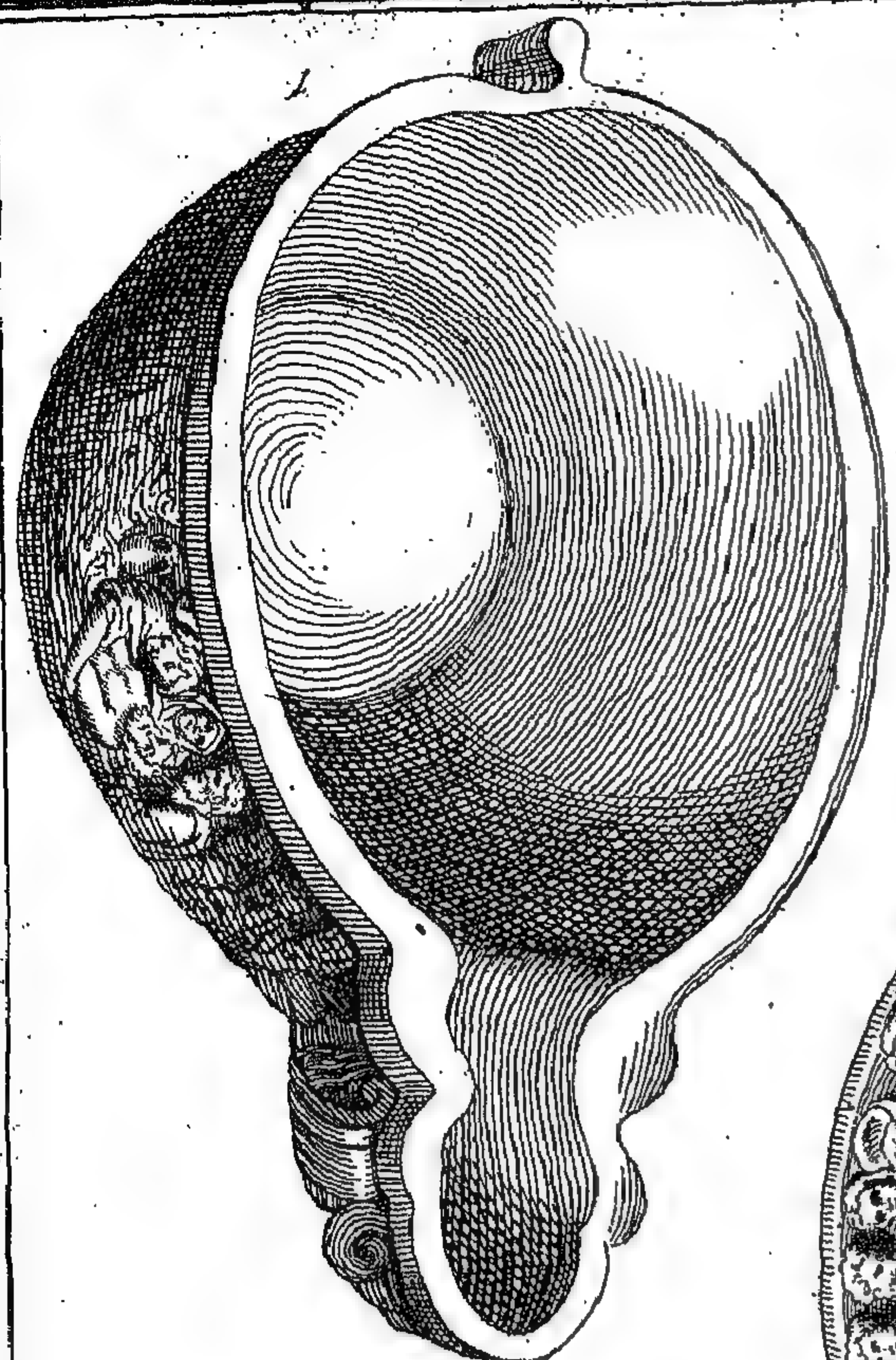
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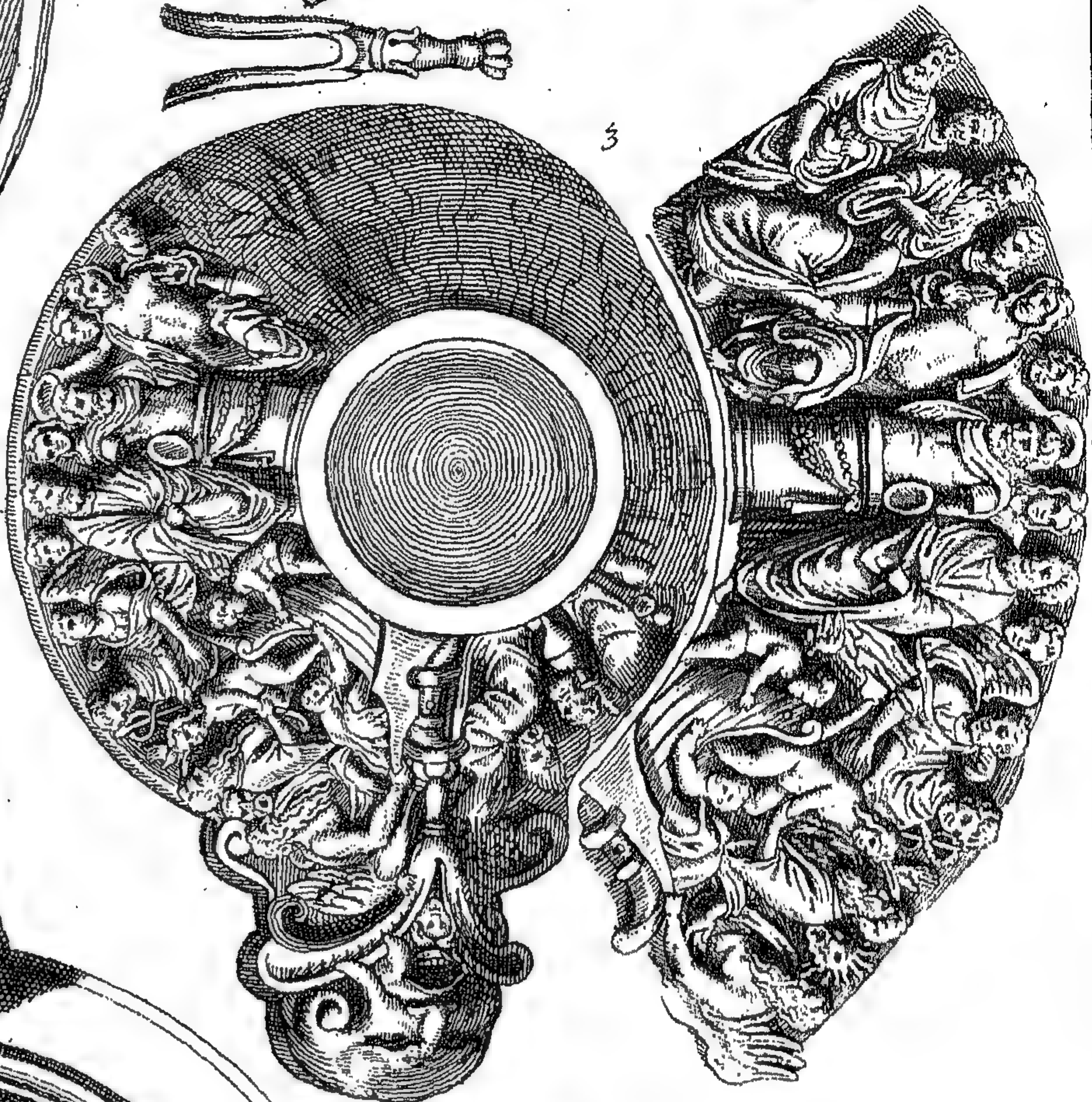
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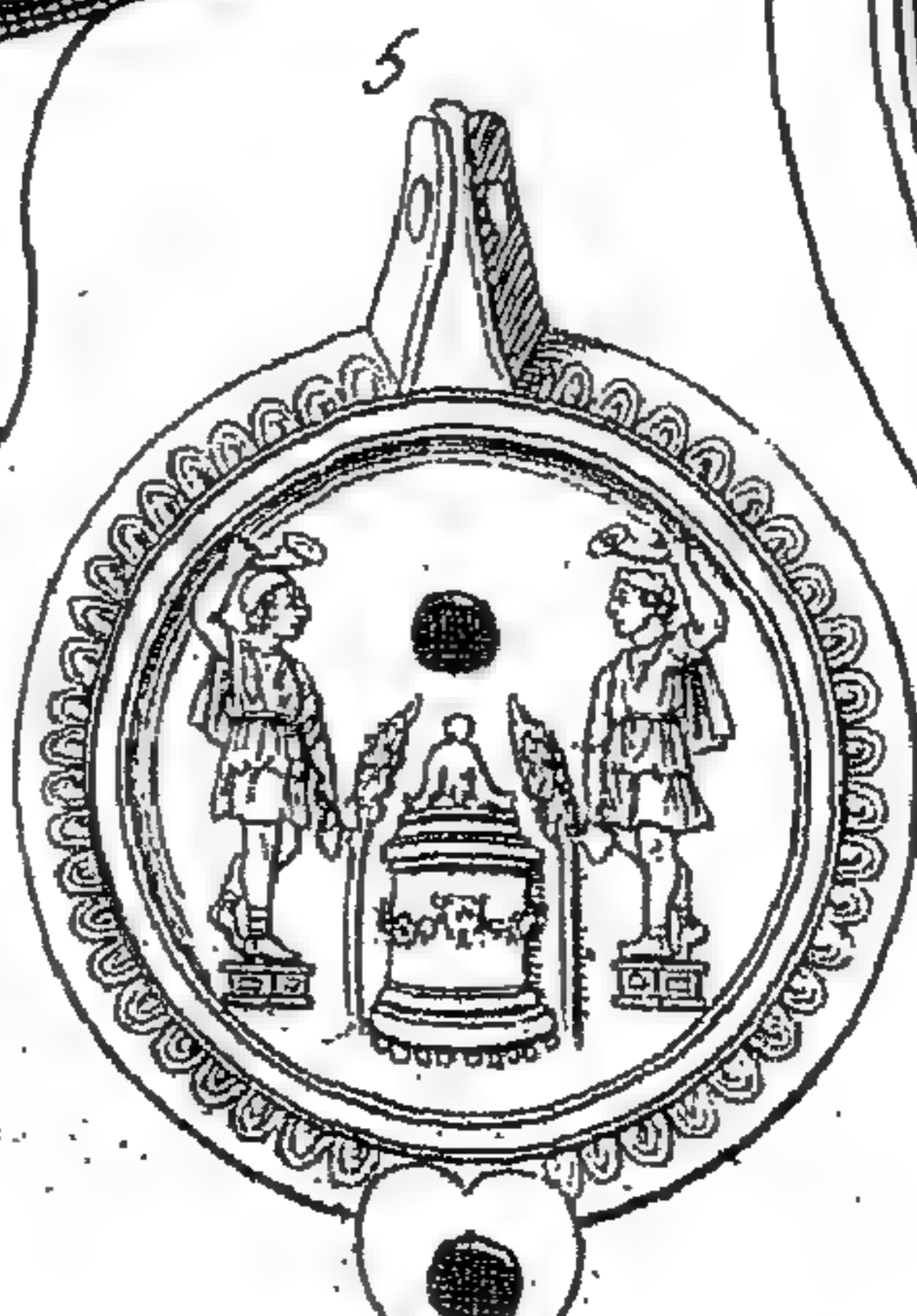
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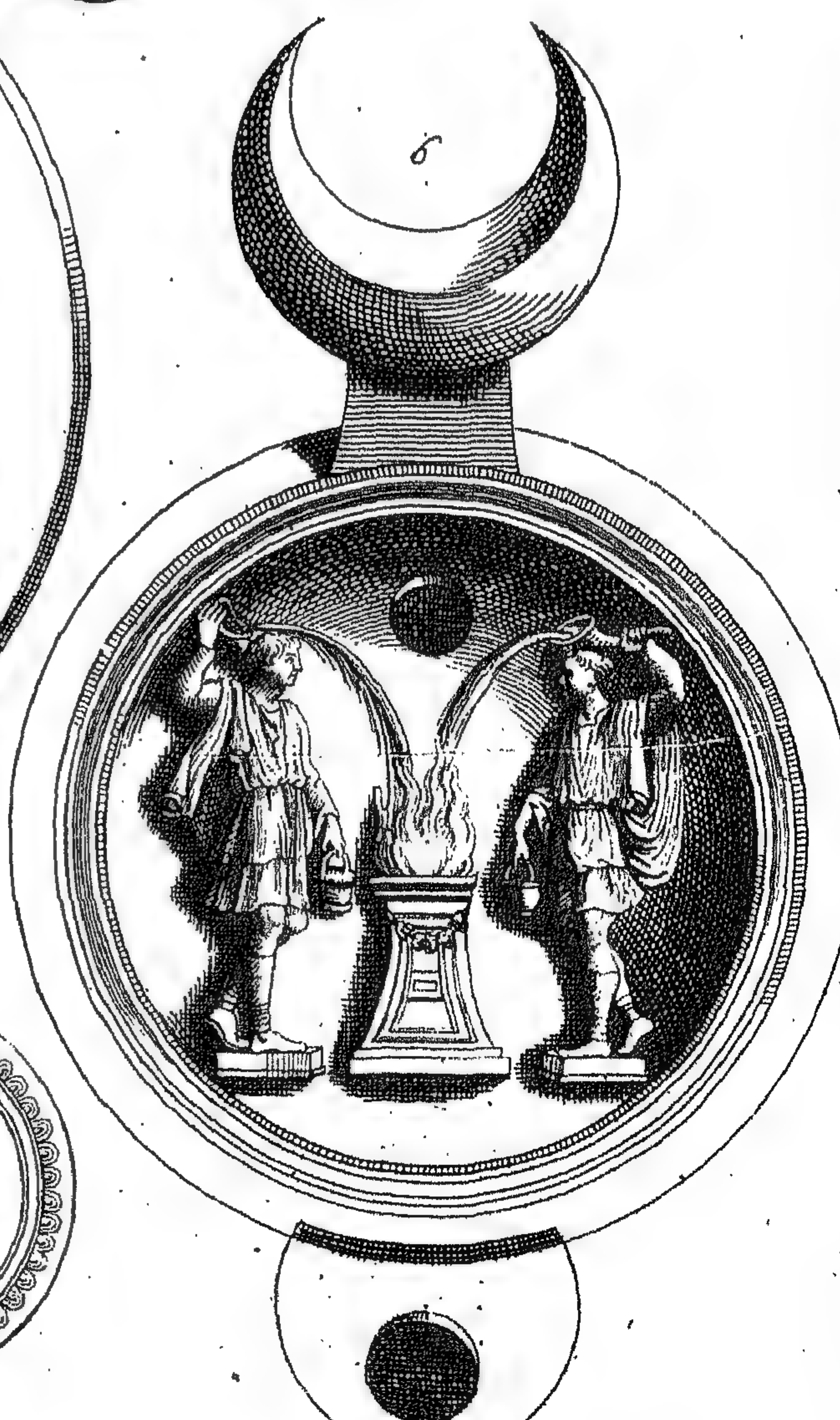
Licetus



Bellori



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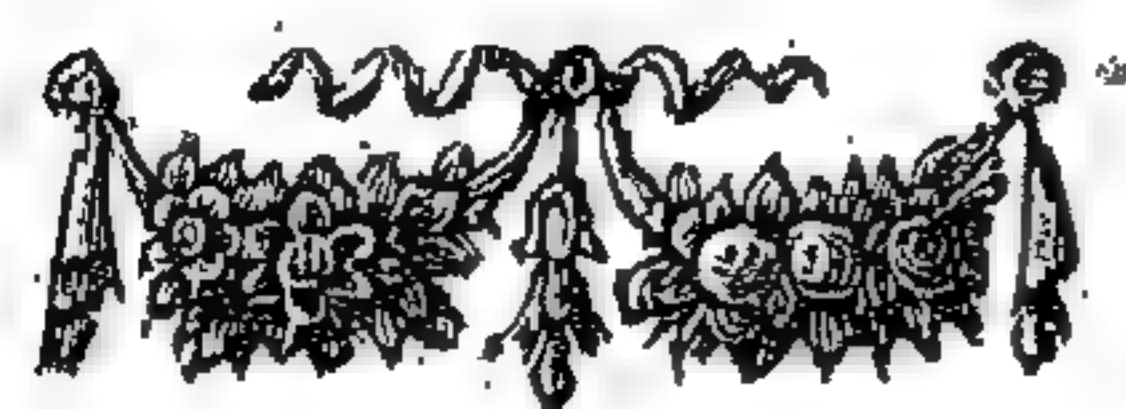
Dog go up a strait Ladder, aside of him is an Ape which he seems to command something.

Antiquaries will have this Lamp, ' where there is a Woman stretched out upon a 6
Lion's Skin, to represent Sleep, or *Somnus* the Brother of Death, Son of *Erebus*
and Night. This Woman is stretched out upon a Lion's Skin: A Club, a Bow
and three Arrows are undoubtedly the Arms of *Hercules*: Should not the Wo-
man be *Omphale* or *Iole*, whom we have seen more than once in the first Tome,
with the Skin and Club, which they wore whilst *Hercules* spun and exercised the
Womens Trade? The three little *Cupids* around this Woman seem to strengthen
this Conjecture, it being *Cupid* that produced this strange Disorder. The Lamp
7 that comes after, says *Bellori*, represents *Andromeda* sitting on a Rock delivered
from the Sea Monster, which is pictured here: Aside of *Andromeda*, is *Perseus* her 7
Deliverer, and on the other side *Cepheus* the Father of *Andromeda*, and *Cassiopea*
her Mother. Nevertheless I would not warrant that this is the Representation of
that Fable.

In the Lamp above ' two Soldiers are carrying their dead Comrade to the 8
Grave. The Lamp underneath represents a Sepulchre between two Cypress Trees ' ; 9
the Cypress was a Funeral Tree that was commonly placed at Sepulchres, as we
have already often said.

The following Lamp has a great Number of Figures ' , it was published by PLATE
Licetus, who gives a long Explanation of it, wherein what relates to the Image LI.
is overwhelmed with an Infinity of what is foreign to it. In this great Confu- 1
sion of Figures 'tis impossible to explain every thing. On one side ' there is a 2
dead Man stretched out upon a kind of Bed, underneath which is a Vessel full
of Fire, and which casts out Flames, I cannot tell whether 'tis to burn this Body.
Of the great Number of Persons that surround it, some hold Vessels full of
Ointment and Perfumes, probably to anoint this Body. At the Foot of the Bed are
seen two Furies with bristling Hair and frightful Faces; the third Fury is pictured
as I think, on the other side ' above *Charon's Boat*. In the middle of this other 3
side is seen a Man without Arms in the form of *Terminus*, who very much re-
sembles the same Person whom we saw before extended dead, he seems to be on
a round Altar; a Woman crowns him; another Woman kneeling with her Head
and Face covered with a Cloth, offers a Pot which perhaps is full of Ointment.
The other Persons all around seem to stand there in Honour of him. Afterwards
the Soul of this Man enters into *Charon's Boat*. *Mercury* is present there as
usual. I do not know what the great winged Figure does here, and the two lit-
tle *Genius's*, which are one without and the other within the Boat.

In the following Lamp, ' *Charon* in his Boat receives the *Naulus*, or his Fare 4
for Passage of a Soul that enters into it; *Mercury* also does his Office there. 4
The Lamp beneath ' shews us as before a Sepulcher between two Cypresses, and 5
two young Men going to make Libations with their Vessels in form of Horns. 5
Those of the following Lamp ' are actually making their Libations on a trian- 6
gular Altar. 6



B O O K III.

The Punishments used by the Ancients.

C H A P. I.

- I. The Cross, the most common Punishment. II. The Shape of the Cross. III. The Criminal scourged before he was crucified. IV. The Method of fixing the Criminals to the Cross.*

WE shall finish this Work with the different kinds of Punishments which are met with in Historians and other Authors: The Monuments do not supply us with any Images of them, which has not hindered some from giving a great Number of them: but as they have had no other Guide but their Imagination, and that besides this kind of Images cannot be very agreeable, we shall dispense with our selves from inserting any here.

The Punishments may be divided into different kinds, according to their different ways of punishing Criminals, or those who suffered as such. There was employed therein Wood, Halters, Iron, Fire, Stones, Poisons, Beasts, and other things. Some of the Punishments procured Death, others were only transient Corrections. We proceed to speak in their order of all these Punishments, beginning with the Cross, the commonest of all, and one of the most infamous, and that which nevertheless, by having been the Instrument of the Redemption of all Mankind, is become more venerable than Crowns, and more glorious than Palm and Lawrels.

I. The Cross was so common a Punishment in all Antiquity, that by frequent use this Word was made to signify all sorts of Pains and Torments; All Grievs, Difficulties and Sollicitudes, when even they did not proceed from any external Torture, were stiled Crosses, of which *Plautus* and *Terence* could furnish Examples enough, and even yet at this Day the word Cross is taken in this Sense. Likewise all sorts of Torture, and all kinds of Death, were called a Cross; 'tis in this Sense that *Plautus* in his Prologue to the *Mænechmi* says of a Man that was carried away by the current of the Water, and drowned in crossing of a River, *abstraxitque hominem in maxumam malam crucem*. This was so general a Name for all sorts of Torments that the most common Word to express them was *Cruciatus*, derived from *Crux*, *Crucis*; and to Torment, was expressed likewise by *Cruciare*. The *Greeks* called the Cross *σταυρός* and *σκόλοψ*; *σταυρῶν* and *σκολοπιζέω* signified to Crucify.

Sometimes they crucified by binding the Patient to Trees, and tying his Arms with Cords: we have given an Example of it in the second Volume, when we spoke of the *Carthaginian* Priests of *Saturn*, whom *Tiberius* caused to be hung up on Trees before the Temple. *Tertullian* stiles these Trees *votivas cruces*.

II. The Cross made with Beams put together had the Shape of the *Samaritan Tau*, says *St. Jerom*, whose Words are these, ' In the oldest *Hebrew* Letters which the *Samaritans* now make use of, the last, which is *Tau*, had the form of a Cross. This *Tau*, like a Cross, was like the *τ* of the *Greeks*, according to *Paulinus*, who

who says that the Shape of the Cross is expressed by the *Greek* Letter *Tau*, which stands for three hundred. This Cross thus described is often enough met with in the Figures of the *Egyptian* Deities, as we have seen in the second Volume.

The Cross of our Lord was something different from the Letter *Tau*, the Beam that was fixed in the Earth crossing that which was athwart it above, and made as it were a Head by rising above it: Such a Cross we see in the Medals of *Constantine* the Great in this Form †, and such is it found described in the most ancient Christian Monuments; this is the Form of the Cross that St. *Jerom* means, when he compares it to Birds flying, to a Man swimming, to a Man praying to God with his Arms extended; and *Justin Martyr*, when he compares it to a Piece of Wood fixed in the Earth, crossed by another Piece of Wood that made two Arms, after such a manner that that which was fixed, had also one Arm or End above. This is the Description that all the Fathers give of the Form of the Cross of Jesus Christ: Nevertheless there have been People of these latter Ages that have given it the Form of a T, and others another Form still more different from the true.

Sometimes the Cross was made in the Form of an X, which is what we call St. *Andrew's* Cross, because that according to the Acts of the Martyrdom of this Apostle, his Cross was made in this Form: Two Beams crossing each other made four Arms or Ends, an Arm was fastened to each End above, and a Foot to each End below. It appears that this kind of Cross was not much in use.

III. The Cross was the Punishment of the Slaves and People of the lowest Rank. Before they were fastened to the Cross, they were generally scourged with Whips or Thongs, which was esteemed crueller and more infamous than being beaten with Rods; sometimes little Bones or Pieces of Beasts Bones were fastened to these Whips, which rendered the Scourging more bloody and painful, and Wretches would sometimes expire under the excessive Torture. Our Saviour was bound to a Pillar for to be scourged; 'tis thought that this was practised formerly, this Passage of *Plautus* being cited for a Poof, 'Bring me that Fellow, and bind him strongly to a Pillar;' but that might be done to keep him more safely, without designing to whip him.

Our Lord carried his Cross; this Custom was observed in punishing common Malefactors: *Plutarch* says that Criminals carried their Crosses: 'The Malefactors,' says he, who are going to be punished for their Crimes, carry their Crosses; and 'Wickedness forms and contrives Tortures and Crosses for it self.

IV. The Criminal was commonly fastened to the Cross, after it was erected and fixed in the Ground. Nevertheless there are some Examples of their being fastened to the Cross lying on the Ground, to lift up both together afterwards all at once, and thus fasten the Cross with its Load. The Criminal was sometimes nailed to the Cross; and sometimes fastened to it with a Cord. When they were nailed, there was one Nail fixed into each Hand; the Question is, whether there was one driven into each Foot, or whether both Feet were fastened together with one great Nail. There are several Opinions concerning our Saviour Jesus Christ's Crucifixion; some say that he was fastened with three Nails, of which number is St. *Gregory Nazianzen*, or the Author of the Poem on Jesus Christ's suffering, who styles the Cross *τῶν ἰσχυρίων*, or of three Nails. Others say there were used four Nails, one in each Hand, and one in each Foot; of this number is St. *Cyprian*, who says, *clavis sacros pedes terebrantibus*. Some Fathers, as *Justin* and *Irenæus*, affirm, that there was a Seat on the middle of the Cross, on which the Criminal might rest his Body; others place a wooden Bench underneath his Feet for to support them; we see Crucifixes, even at present, that are made after this last manner.

Sometimes there was a Writing placed, which expressed the Reason why the Criminal or pretended one had been condemned; this Inscription was upon our Saviour's Cross. These Inscriptions were also put upon the Criminals themselves, as we see in the Life of *Caligula* by *Suetonius*: 'Being at *Rome* at a publick Entertainment, a Slave was delivered to the Executioner by his Order for having stoln a silver plate from a Bed, who cut off his Hands and hung them about his Neck; he afterwards caused him to walk in this Condition before the Company of Guests with a Writing or Inscription upon him, signifying the Reason of his Punishment.' There are still farther Instances of it.

The Bodies continued fastened to the Cross till the Criminals died, and sometimes they were guarded after their Death for fear of their being carried away for to be buried, as we see in the History of the *Ephesian* Matron.

It happened sometimes, that Dogs and Birds of Prey came to pull them in pieces. Upon other Occasions Lions and Bears were let loose upon these Criminals that were thus fastened. Such an Action is related of *Nero* by *Suetonius* and *Dion Cassius*.

There are not wanting Instances of Persons, who have been fixed on a Cross with the Head downwards, as *St. Peter* was: *Seneca* speaks of such a Punishment. Sometimes a Fire was lighted at the Foot of the Cross or Gallows, for to torture the Criminal with a slow Fire.

C H A P. II.

- I. *The Romans sometimes impaled Criminals.* II. *What sort of Punishment the Furca was.* III. *The Catapulta.* IV. *The Catasta.* V. *The Scala.* VI. *The Diasphendonesis.* VII. *The Equuleus.*

I. **T**HERE are Examples to be met with in Antiquity of Persons impaled, as the *Turks* do at present. 'I see Crosses, says *Seneca*, of several sorts, some hanging with their Heads downwards, others impaled:' And more clearly in another place. 'Think of the Prison, of different sorts of Crosses, and of a Man pierced through the middle of the Body with a Stake, that comes out at his Mouth.'

II. The *Furca* was a kind of Punishment, which ought to be understood in two ways; it was taken either for a Chastisement and transient Correction, or for a capital Punishment. Sometimes the *Furca* was put upon the Necks of Slaves that were to be punished, and they were led about thus for to shame them and expose them to the Laughter and Insults of the People; from thence the Word *Furcifer* came, which signifies, Rogue. The *Furca* was also a capital Punishment, the Criminal's Head was put into the *Furca* after such a manner, that when the Hands were tied he could no ways stir, and was whipped till he expired under the Strokes. I believe that the Passage of *Suetonius*, where he speaks of the Condemnation of *Nero* by the Senate, may be understood in this Sense. They whipped also Slaves and sometimes Free-men under the *Furca*, but after such a manner as not to be attended with Death. *Lipsius* thinks that Persons were whipped under the *Furca*, but that none were ever hanged on it. The Form of this *Furca* is very much disputed, and different Passages of Authors seem to persuade its being of several Forms: That which is spoken of in *Nero's* Life, seems to have been a *Furca* with two Branches.

III. The

III. The *Catapulta*, *Καταπέλτης*, which was a warlike Machine, as we have seen in the fourth Volume, was also a sort of Punishment, according to *Suidas*, with which they tormented the Guilty; he does not mention what this Torment consisted in, but 'tis probable that it was a sort of wooden Horse, called in *Latin*, *Equuleus*.

IV. That which they called *Catasta* was a Scaffold, which was ascended by Steps, on which Executions were performed: 'Tis also taken for Fetters that were put on Slaves when they were exposed to Sale, for fear least they should run away. The *Catasta* was also an Instrument of Torture, the Form of which is not well known. There was one sort of *Catasta* that was called *Cyphon*.

V. The Ladder, called *Climax* in *Greek*, was, according to *Suidas*, an Instrument of Torture, the Criminal was fastened to it, and was hung upon it for to be whipped, or to have his Limbs tortured, or have Vinegar poured into his Nostrils, or to be loaden with Bricks. Sometimes also the Criminal was put into a Press, where he was pressed as Grapes and Olives are. There was a Punishment of this kind amongst the *Carthaginians*; the Criminal was fastened to a great Hurdle, which was put into the Water, and Stones were thrown upon the Hurdle, till both that and the Criminal sunk to the bottom.

VI. The *Diasphendonesis* was a most cruel Punishment. Two Trees were bent together with a violent Force, and one Foot of the Criminal was fastened to one of the Trees bent thus, and another Foot to the other Tree; then these Trees were let go at once, and each carried one half of the Body with it. *Aurelian* punished a Soldier thus for committing Adultery with his Host's Wife. *Casanbon* thinks that this cruel Punishment came from *Persia*.

VII. The Wooden-Horse, called in *Latin*, *Equuleus*, was a Machine that served for a very common Punishment; its Form is not well known, but 'tis thought that it was like a little Horse, as the Name seems to imply. 'Tis probable it was a kind of a great Bench, on which the Criminal was fastened for to be beaten and tortured with Stripes of Whips and Scorpions. Some have fancied the Wooden-Horse to have been a burning Plate, or Cords, but this Notion is universally rejected. The Make of the Wooden Horse has been very much disputed upon, but the greatest Number always agreed in the first Opinion, which is of its being a Machine not unlike to a Horse in its Shape. As there has never been seen one in any Monument, 'tis methinks but lost time to dispute about its Form.

C H A P. III.

I. *The Wheel.* II. *The Persian Punishment of the Scaphæ.* III. *Criminals hanged,* IV. *Strangled,* V. *And Beheaded.*

I. **T**HE Wheel was a very ancient Punishment, for the Scholiast of *Aristophanes* speaks of it: The Criminal was fastened to it, and the Wheel was turned about, which distended his Limbs and tore them in pieces. One of the *Macchabees* was tortured thus, as *Josephus* relates. I do not understand how the Criminal was fastened on this Wheel, nor the Nature of its Motion; this Wheel was not continually turned, and there were several ways of fastening the Criminals on it. *Macchabeus*, who was fastened to the Wheel, says *Josephus*, had his Limbs violently stretched, and Fire used to burn his Flanks till his Ribs became bare. According to *Suidas*, Slaves were bound to a Wheel, and

then whipped upon it. The Wheel that *Ixion* was fastened to, according to the Fable turned round perpetually.

II. The Punishment of the *Scaphæ*, or Troughs, amongst the *Persians*, was the cruellest that can be imagined. They took two Troughs, that were exactly fitted to the Criminal's Body, which they were to enclose in it. The Criminal was enclosed therein on all sides, after such a manner, that there was nothing but the Head, Hands and Feet without. They gave him Meat, and if he would not eat any, they forced him by Torture: They gave him Milk and Honey to drink, and pour'd it on his Face. Afterwards they placed him full in the Sun, with his Eyes turned towards that Luminary; the Milk and Honey drew a prodigious Quantity of Flies: As he was obliged to ease Nature in this Trough, it ingendred Worms and Corruption, and the Wretch lived in these Torments till this Putrefaction had seized on his noble Parts. Another Punishment with them not less cruel, tho' shorter, was fleaing a Man alive, stretching him when flea'd on three Beams, and placing the Skin on a Stake fixed in the Ground.

III. Men were also hanged, as at present, Trees being made use of instead of Gallows; the Criminal's Head was veil'd, and after that the Tree was esteemed accursed. Sometimes the Criminals were hung up by one Foot only, and upon some Occasions Weights were hung about their Necks; they were hung up also by one or both Arms, and cruelly whipped in this Posture, or made to undergo other Torments.

IV. Another kind of Punishment among the Ancients, was strangling with a String or Cord: This sort of Death was esteemed very ignominious; a Virgin could not be strangled without being ravished first by the Executioner. It was forbidden by the Pontifical Books, says *Servius*, to bury those that had been strangled after this manner.

V. The Custom of beheading Criminals was extremely ancient; Axes were made use of for that purpose; and as it was one of the commonest Punishments, the *Lictors*, who were the Executioners of Justice, carried Axes amongst their Bundles of Rods. There may be yet placed amongst those that perished by the Sword, such as were obliged to fight against the Gladiators.

CHAP. IV.

I. *Pincers and Saws used in Punishments.* II. *Burning alive.* III. *The brazen Bull of Phalaris.* IV. *Punishments by Water.* V. *Other Tortures.*

I. **I**RON Pincers were made use of for tormenting the Martyrs, and these Pincers were sometimes made red hot: There were some of these Pincers made for torturing the Limbs; others had Teeth for tearing the Skin and Flesh. Iron Hooks were likewise used for the same Purpose. Iron Beds were also used for Punishments, wherein the Criminals were tormented after different ways.

Several Martyrs were sawed with Iron Saws; this Punishment was also in use under the Old Testament; the Prophet *Isaias* and others were sawed thus.

II. The Criminals, or those who were punished as such, were sometimes condemned to the Punishment of Fire, which they were forced to undergo after different ways, whether by shutting them up in the *Laconicum*, which was part of their Baths, and stifling them with the hot Vapour, or whether by burning them

them with flaming Lamps, or by throwing them into Caldrons of boiling Water, Oil, or Pitch.

III. We must not forget here that brazen Bull made by the Order of *Phalaris* Tyrant of *Siracuse*, and invented by *Peryllus*. The Criminal was put into the Bull, which was made red hot; the unhappy Wretch who was within cried out aloud, and by *Peryllus's* Artifice, nothing was heard but only the bellowing of a Bull. *Peryllus* was punished for his Damnable Invention, by being put into it first, to endure himself the Punishment which he had prepared for others.

IV. Criminals were also put to Death by Water. At *Rome* they were put into a leather Sack called *Culeus*, which was the Punishment of Parricides; they shut up an Ape, a Cock, and a Serpent in the Sack with them, which afterwards was thrown into the Sea. The Parricide was also closed up in this Sack, to the end that even in the Sea it self he might have neither any Communication with this Element nor any other. The Martyrs were thrown into Ponds frozen over, that they might perish with Cold. In *Egypt* the Limbs of Parricides were pierced through with points of Canes, and afterwards they were burned on Faggots of Thorns.

V. Another Punishment was to cloath the Criminal with a pitched Coat with other combustible matter enclosed in it: Fire was set to it, and it consumed the Criminal. The Christians were made to undergo this Torture, according to *Tacitus*; and to serve as Torches, for to give light at Night. Red hot Iron Plates put upon the Limbs of Criminals were also a kind of Punishment which *Cicero* speaks of in his fourth Oration against *Verres*. Several Martyrs for the Christian Religion have undergone this Torment. Sometimes Persons were destroyed by being put into shattered Vessels without Sails or Oars, to the end that they might be swallowed up by the Waves.

C H A P. V.

I. Criminals stoned. II. Working in the Mines and Quarries. III. Criminals exposed to Wild Beasts in the Amphitheatre. IV. The Punishment by Poison.

I. **I**N abundance of Countries Criminals were stoned; it was the Punishment of Traytors among the *Macedonians*, and that of Parricides among the *Lu-
sitani-
ans*. The *Troglodytes*, as we have seen before, stoned their Dead with great fits of Laughter, which was not a Punishment, but a very odd Ceremony. St. *Athana-
sius* in his circular Letter to the Bishops, (page 113,) speaks of a kind of Punish-
ment that is not easy to be understood: *Gregorius* being sent by the *Arrians* with
Soldiers under the Command of *Philagrius*, caused himself to be received for
Bishop by force of Arms; there were several Catholicks killed there, οἱ μὲν
ἐδισκευόντο, οἱ δὲ ξιφέσι καὶ ποσάλοις ἀνιέρχοντο: we have rendered this Passage thus, 'some
' were wounded with strokes of Quoits, others were killed with Sword and Levers.'
This Verb *δισκευειν* is differently explained; *Hesychius* takes it for hitting with
Quoits, *Euripides* seems to have used this Word almost in the same Sense; o-
thers take it in a different Sense; *δισκευειν*, according to them, is to turn and whirl
with the Hand, or rather with some Instrument, just as we whirl something when
we would throw it very far.

II. A sort of Punishment that did not extend to Death, was making the Cri-
minals work in Quarries or Mines, for to get Stone or Metals out of them. *Eutropius*
says

says, that it was *Tarquinius Superbus* who invented this sort of Punishment. Several Christians have acquired the Glory of Martyrdom by labouring in the Mines.

III. Another sort of Punishment which we have spoken of in the third Volume was exposing the Criminals to the Beasts in the *Amphitheatre*, which was done two ways, by forcing them to fight with these Beasts, and giving them Weapons for it, or by exposing them without any Defence, for to be devoured; it was after this last manner that the Martyrs of Jesus Christ were condemned to the Beasts.

IV. *Athæneus* speaks of a Punishment that was in use in *Egypt*: the Judges condemned the Criminals to be bitten by Venomous Serpents, whose Biting occasioned Death.

The Punishment of Poison and Hemlock was common, and very much used at *Athens*.

C H A P. VI.

I. *A horrible Torture invented by the Emperor Macrinus.* II. *Other Punishments and Tortures.*

I. **A** Nother very cruel Punishment invented by the Emperor *Macrinus*, is thus described in *Capitolinus*: ‘Some Soldiers, says he, were suspected of having ravished their Landlord’s Maid, a Sutler gave him the Account of it, he caused them to be brought, and examined them, and the Accusation being found true, he immediately ordered two Oxen of a prodigious size to be unbowelled, and one of the Soldiers to be put into each of these Oxen, leaving their Head at Liberty that they might converse together. There had never been used such a Punishment even for Adulterers, neither in that nor in more ancient Times.’ Of the same Nature was the Punishment described by *Apuleius* in his *Golden Ass*, of a young Girl enclosed in the Body of a dead Ass, and exposed to the Violence of the Sun. The Punishment invented by *Mezentius* was still more intolerable; he fastened a living Man to a dead Body, the Face of one close to the Face of the other, Hands to Hands, and the rest of the Body the same, and made the Wretch perish in this manner by a Punishment more horrible than Wheels, Gibbets or Fire.

II. There were also other Punishments which did not occasion Death, but which they made the Criminals undergo for to encrease their Torments, or that were invented to tire out the Patience of the Martyrs. Needles were thrust between the Nails and Flesh, they were compelled to walk Barefoot on Fragments of broken Pots, Whips and Scourges were not spared, sometimes they were whipped with Whips that had leaden Balls at the end of them, there were also little Balls of Brass fixed to some, there are some of this last sort in the Cabinet of this Abby.

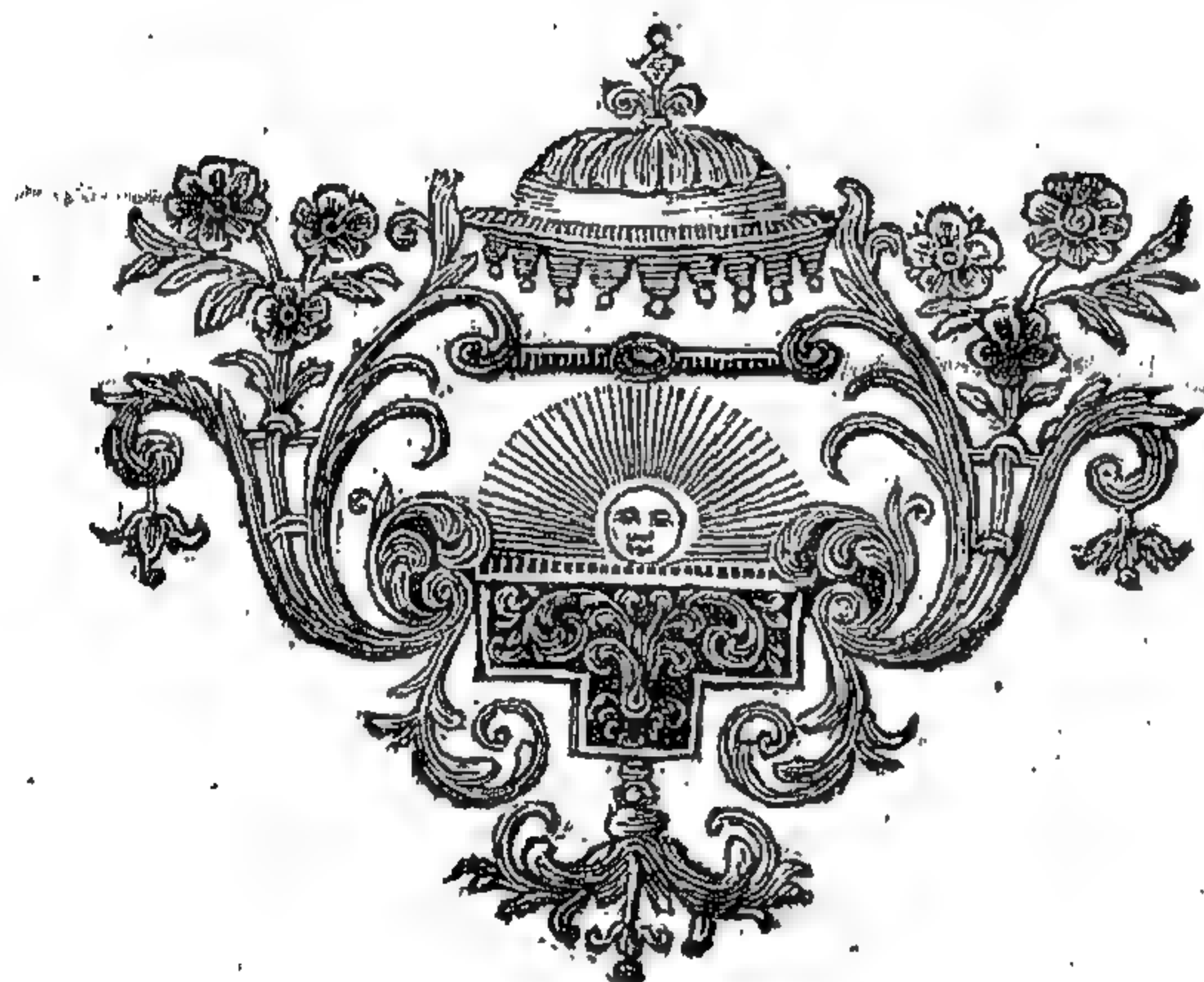
Soldiers who neglected their Duty were punished by striking their Faces with Stones. The Punishment of cutting off the Hands and Feet of Deserters was invented by *Avidius Cassius*, as *Volcatius Gallicanus* relates it in his Life; the Example, says he, of a Man alive suffering, is more efficacious than that of a dead one.

The established Punishment of Adulterers in some Countries was the plucking off the Hair of the *Anus*; this was called *Paratilmos*, which is a *Greek* Word expressing this Operation.

They hung an Anchor about the Necks of some People that were to be punished, leaving them thus for whole Days publicly exposed, to add Shame to the Pain. Abundance of such like Punishments might be collected together, but these may suffice for the present.

St. *John Chrysostome* says in his first Homily on the *Macchabees*, that when Criminals were led to Death, a Rope was put into their Mouths, and they were made to walk through the Market for to be conducted to the place of Execution, which was called *Barathrum*.

The End of the Second Part of the Fifth Volume.



I N D E X.

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